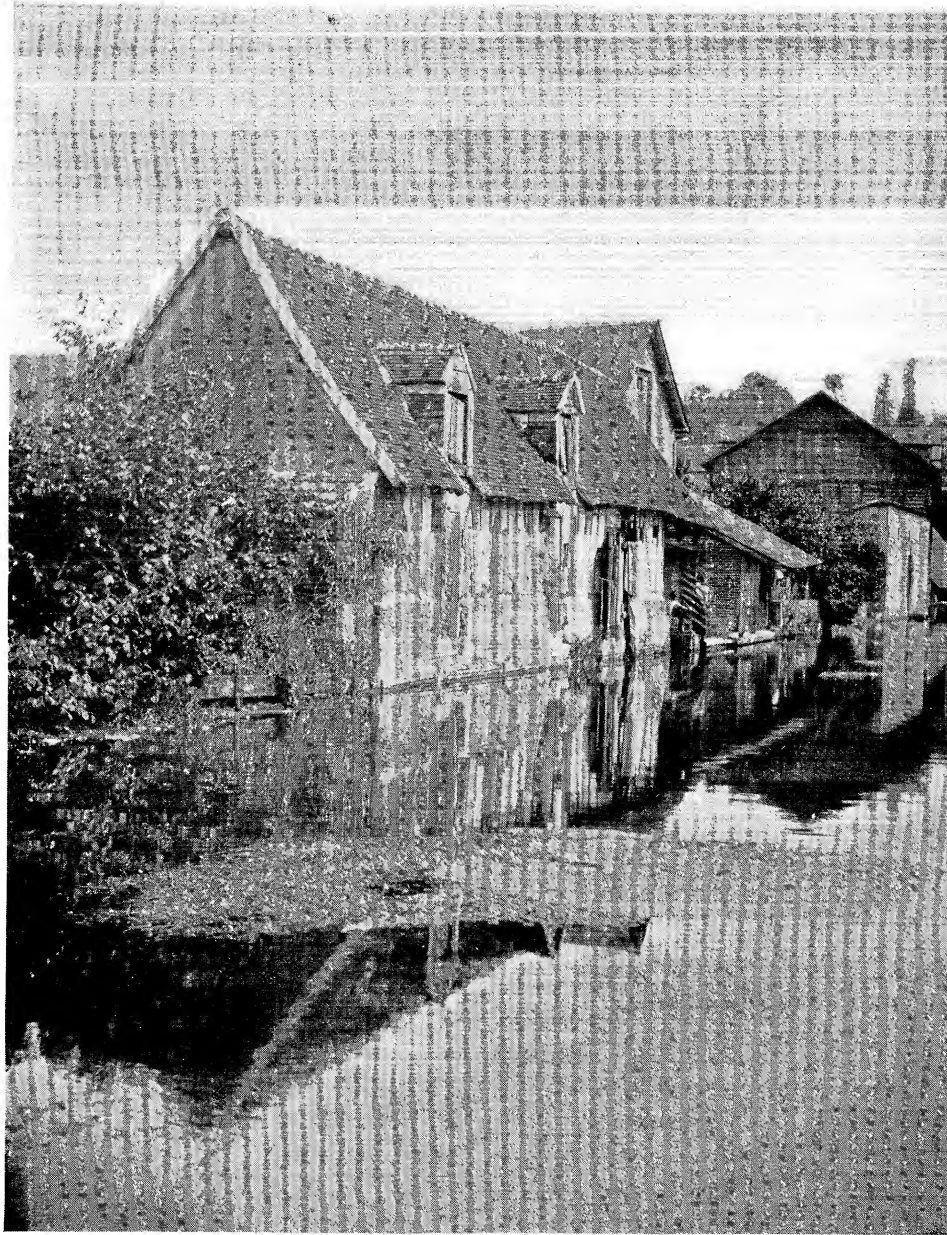


DEPARTMENT OF
ARTS AND APPLIED DESIGN
AND THE INSTITUTE OF TECHNOLOGY.



IN NORMANDY

raph by Walter H. Thomas, Philadelphia.

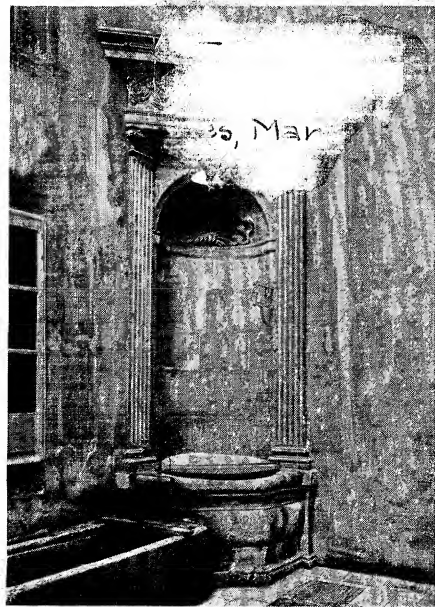
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FARM HOUSES, MANOR HOUSES,
MINOR CHATEAUX AND SMALL
CHURCHES FROM THE ELEVENTH
TO THE SIXTEENTH
CENTURIES IN NORMANDY,
BRITTANY AND OTHER PARTS
OF FRANCE

With a Preface by

RALPH ADAMS CRAM, LITT. D., LL.D.

*Fellow of the American Institute of Architects
Fellow of the Royal Geographical Society, Etc.*



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P R E F A C E

AS, DURING the last century, the "human scale" vanished from life and a kind of brutal imperialism took its place to poison and finally destroy the whole system of human associations left over from better times, so our standards of architectural judgment were transformed, becoming at last as degenerate as our architectural style was debased. Our whole system of architectural philosophy, architectural teaching, and architectural determinism, so dogmatic and secure, is a thing of mushroom growth; a century has seen it come into existence, though the first premonitory symptoms are revealed during the beginnings of the Renaissance. Under this system not only has the "grand manner" held as a standard of judgment as between one historic style and another, and in the controlling of all scholastic design, but its imperialistic scale has been applied to the determining of architectural philosophy and history to such an extent that a purely fictitious theory has been built up only on the basis of the "big things," to the total exclusion of the great mass of small work, whatever its period or its nationality.

It is probably true that the oldest styles—Egyptian, Greek, Roman, Byzantine—were styles of "big things," for until the Middle Ages freedom and an approximate democracy were unknown, the basis of Antiquity having been slavery. Therefore, whatever architecture there was, was official, whether secular or spiritual, and beyond the palace and the fortress on the one hand, the temple or church on the other, there was little of very great significance. It is rational enough, perhaps, to determine these styles on the basis of their magnificent ruins, or the records thereof, but with the advent of Medievalism, the status of society is changed and the method no longer applies.

✓ The Medieval epoch was that period wherein was achieved for the first time a true democracy, under the only control that can insure

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its existence, wherein this new and free system reached its full development, and when it extended itself throughout all Western Europe. The Renaissance is the time that marks the first assault on the well established scheme of life, and the years that follow, even to our own day, form that space of time wherein the "Christian Commonwealth" was beaten down and at last a close approach recorded to the servile state of antiquity.

From the first beginnings of the Middle Ages in the last quarter of the X century, the "grand style" in architecture develops side by side with the minor style, as, under the new social conditions, must have been the case. Great abbeys, cathedrals, castles, reveal themselves, growing ever more complex and gigantic, but art is no longer the possession of a favoured few, it is now the heritage of all, and for one great monument there are scores of little churches, minor priories, small castles, with somewhat later, town houses, chapels, farms, manors and chateaux in ever-increasing numbers and infallible charm. To build up a philosophy of Medieval art and a science of Gothic architecture on the foundations of only such structures as the abbeys of Caen, the cathedrals of Chartres, Notre Dame, Rheims, Amiens, Beauvais, to the total ignoring of the work and the people as a whole, is absurd, for the art of Medievalism was essentially a communal art and to a degree never approached before. It was not the product of a few highly trained specialists expressing their own idiosyncracies, but the spontaneous and instinctive art of a whole people, or rather of groups of people acting under a common impulse, in accordance with varying conditions, to a common end.

For this reason it is impossible to form an adequate idea of Medieval art until full regard is given to the modest products of minor scale; such, for example, as those illustrated in this volume. Fortunately, this is still possible; it is true that myriads of priceless examples have been swept away through accident, war, revolution, ignorance, bad taste, but the original number was so great that in spite of all, enough remain to afford a fair idea of what the style was in itself, and as well of the extraordinary beauty that must have clothed the Middle Ages as with a garment.

The same is true of the Renaissance and after: the architectural

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styles that have this title have achieved a bad name through the too exclusive dependence by their expositors on the great monuments, that are only too often manifestations of a singular barbarism. These were the self-conscious products of arrogance and bad taste, official in status and wholly sundered from society as a whole. If we turn from the villas of Palladio and the churches of San Gallo and the palaces of Sansovino to the farms and villini and convents and little chapels scattered broadcast over the South we come back at once to the human scale, and to a native good taste that refuses to be brow-beaten by insolent pride and magisterial competence.

In the case of Medieval architecture there was complete identity of motive and of standards between the great work and the small, but in much of the latter may be found local and special qualities that do not occur elsewhere and are invaluable for the estimating of the art as a whole. When the Renaissance came in it first assailed the great, or official buildings—abbeys, cathedrals, palaces,—and even when it had completely established itself there it still failed for a long time to influence the minor work to any material degree. Long after the nobles and the great ecclesiastics were building themselves their vast erections in the most approved Classical taste, the parish clergy and small lords and prosperous burgers, true to their adherence to the old and fast dissolving ways and standards, continued to build more or less as their fathers before them. As the classical influence slowly worked its way here it was curiously transmuted by popular taste, and showed itself in quaint and engaging guise, penetrating the Gothic shell, transforming it in very fascinating ways, and still leaving it rather of the old order than of the new.

This is true not only of France, but of Spain, Flanders, the Rhineland, and particularly of England, where some of the old traditions of Medievalism maintained themselves well into the XIX century, and in those parts of the country furthest removed from the Court and the great new centres of trade and industry.

Since, therefore, there is so much of the real art of the people to be found in the generally ignored buildings of the end of the Middle Ages and the earlier part of the Renaissance, a book such as this, which confines itself to precisely this sort of thing, is very valuable

[illegible]

for the architect, and doubly so for the student of architecture. These little churches and chateaux and farm-houses are priceless documents in the recording of the most universal and popular type of architecture the world has known, but they are as well invaluable for the architect himself, since nine tenths of what he does must be conceived in the same scale and of similar dimensions. One may find all over the country, innumerable churches, supposedly Gothic, and one hundred feet long, or even less, which have been laboriously worked out from the pictures of the vast five hundred foot cathedrals of France and England, with results that can better be imagined than described. There is one in particular I have in mind, in a provincial town in one of our Eastern States, which is certainly not over 90 feet in length, and is simply a parody of the cathedral of Notre Dame in Paris. It is, I think, Baptist (or possibly Congregational) and it is built of yellow brick with brown-stone "trimmings." France can show two hundred churches of similar dimensions, conceived in a scale fitting their dimensions, any one of which might have served as a better model, but an insane passion for bigness of model and a lack of available documents in the shape of pictures has led to this sad but humorous aberration that might otherwise have been avoided, to the credit of architecture and the edification of the general public.

Another case is a certain "Tudor Gothic," Episcopalian church where the original length of 250 feet has been cut in half, and the height reduced in proportion. Everything is minimized in the same way, except the detail, mouldings, carving, sculptures, and these remain of the same scale as in the original.

Of course all this sort of thing is grossly unintelligent, but we shall never get away from it until we can take for our necessary models, work of the same type and scale as the problem we ourselves have to solve. It is a good sign that many of the books now being brought out deal exclusively with work of human scale and common nature, while the "Cathedral books" are being relegated to the place where they belong—a place of dignity and importance, but one that deals with inspiration rather than with precept.

As we look at these inconspicuous works of "unpremeditated art," we must be impressed with the unfailing beauty that marks them all.

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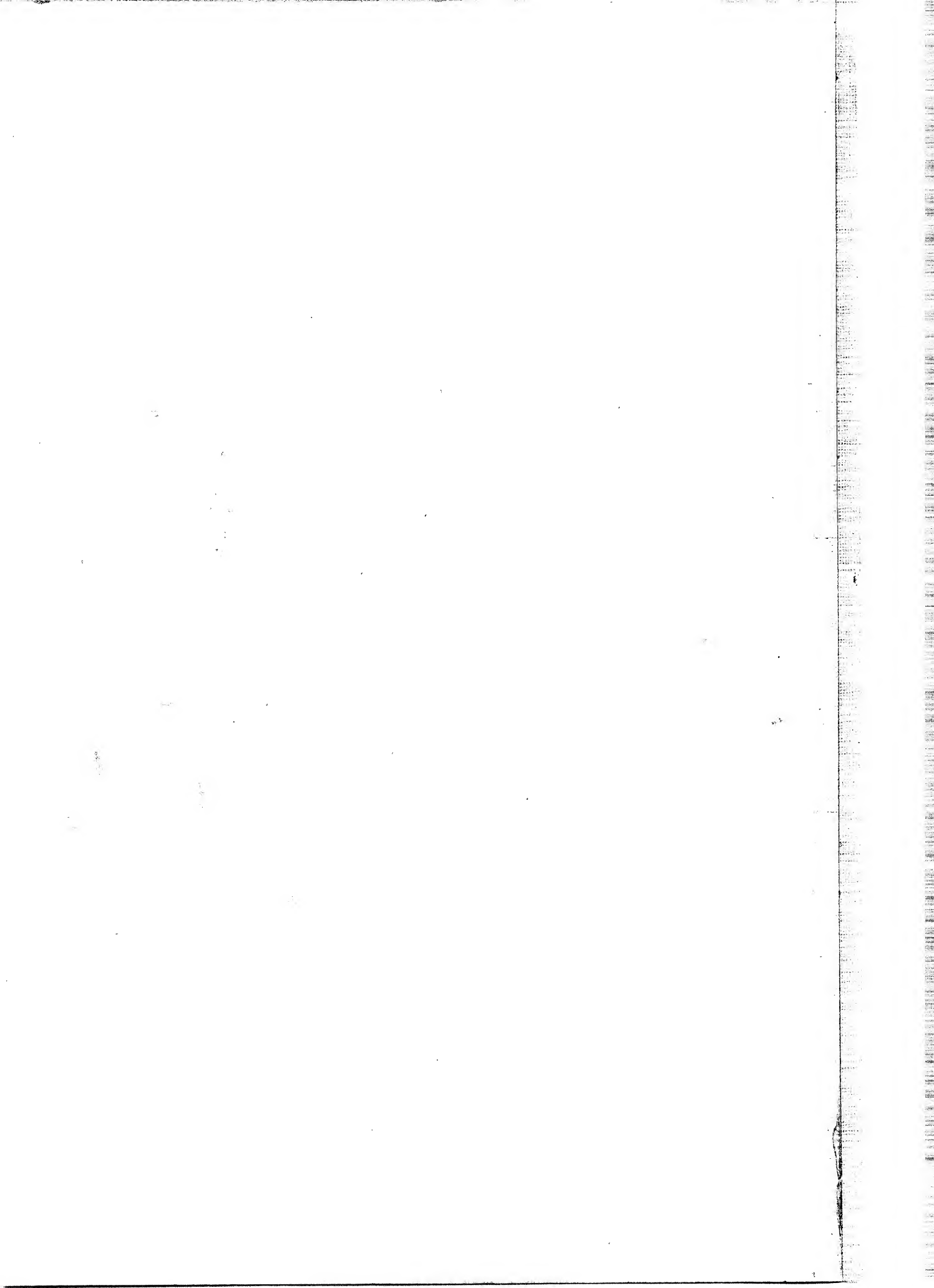
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From the XI century to the XVII it would appear that no one could build unbeautifully if he tried: at all events he did not, and every farm, cottage, chapel, village church is of a beauty we cannot touch today no matter how great our erudition and how conscientious the pains we take with our task. It is well sometimes to contrast what is left us in some little French or Italian or English town, with any New England village that has been touched by "prosperity," or some thriving town of the Middle West. Compare the half-timbered or tiled and plastered cottages, the modest villa or manor or chateau, the carved shop fronts, the parish church with its remains of old handiwork, the very streets and door yards and gardens, with the bold-faced "mansions" of the prosperous, the bald, raw dwellings of the 'seventies, the Noah's Ark "meeting houses" and the awesome "Gothic" of the more advanced religious societies, the Carnegie Library, the brick stores and the rows of slate-coloured tenements. In the first instance we are dealing with remnants of a world five centuries ago, a world not infrequently referred to in journalism as the "Dark Ages." In the second we have before us the visible expression of a Modern Civilization that after a century of headlong advances has at last reached its perfect consummation. What does it all mean? It is not an accident, a negligible episode, a consideration of no importance; it has a deep and vital significance and one that it is our task to discover. This beauty that clothes these old buildings with imperishable glory—the little equally with the great—is a real thing with a real meaning behind. Perhaps now, when the thing that expressed itself in universal ugliness, is revealing something of its actual nature, we shall be prompted to look backward to and through the recorded beauty of old days, to see if there we may not find something besides that beauty itself—the mystery of the great force and the forgotten system that made this universal beauty not only possible but unescapable.

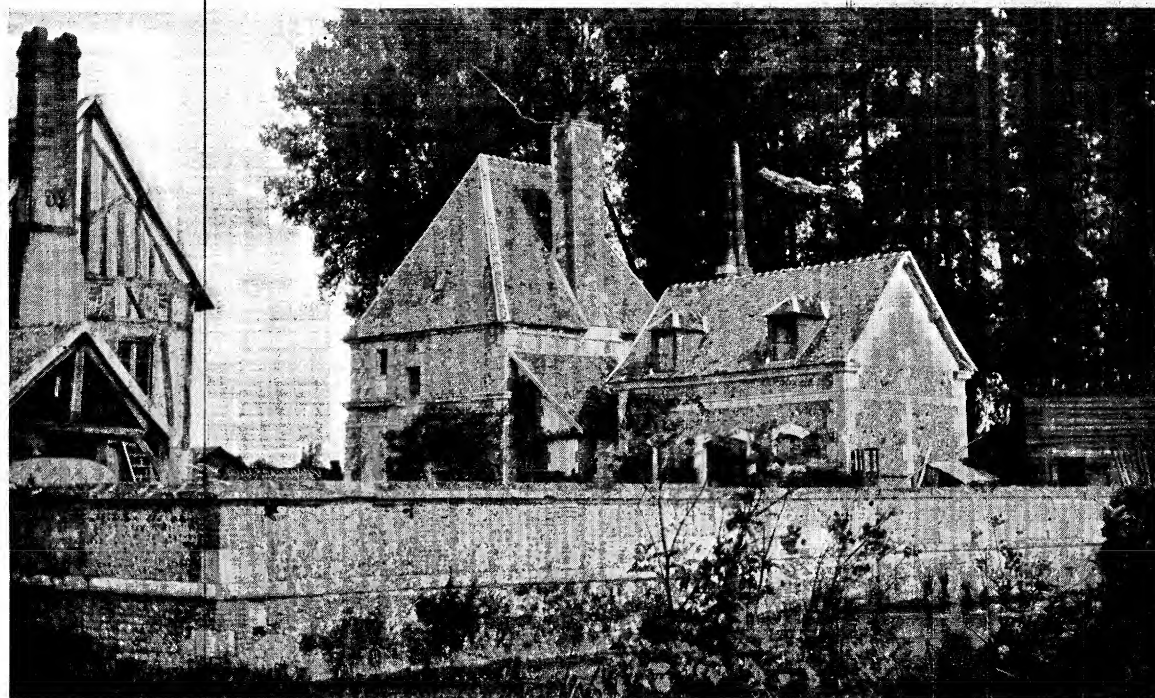
RALPH ADAMS CRAM.



FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



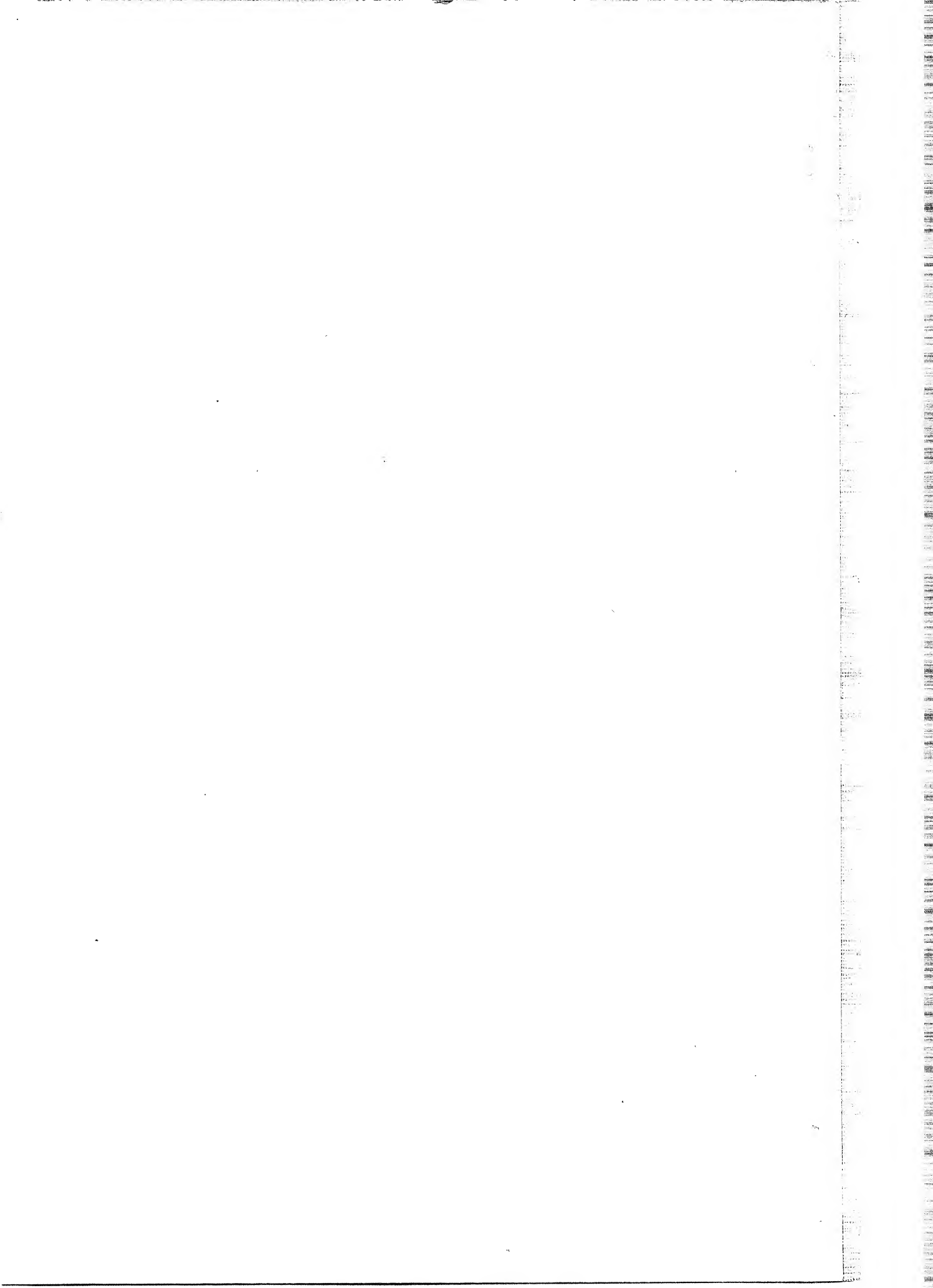
NEAR BEAUMONT LE ROGER, NORMANDY



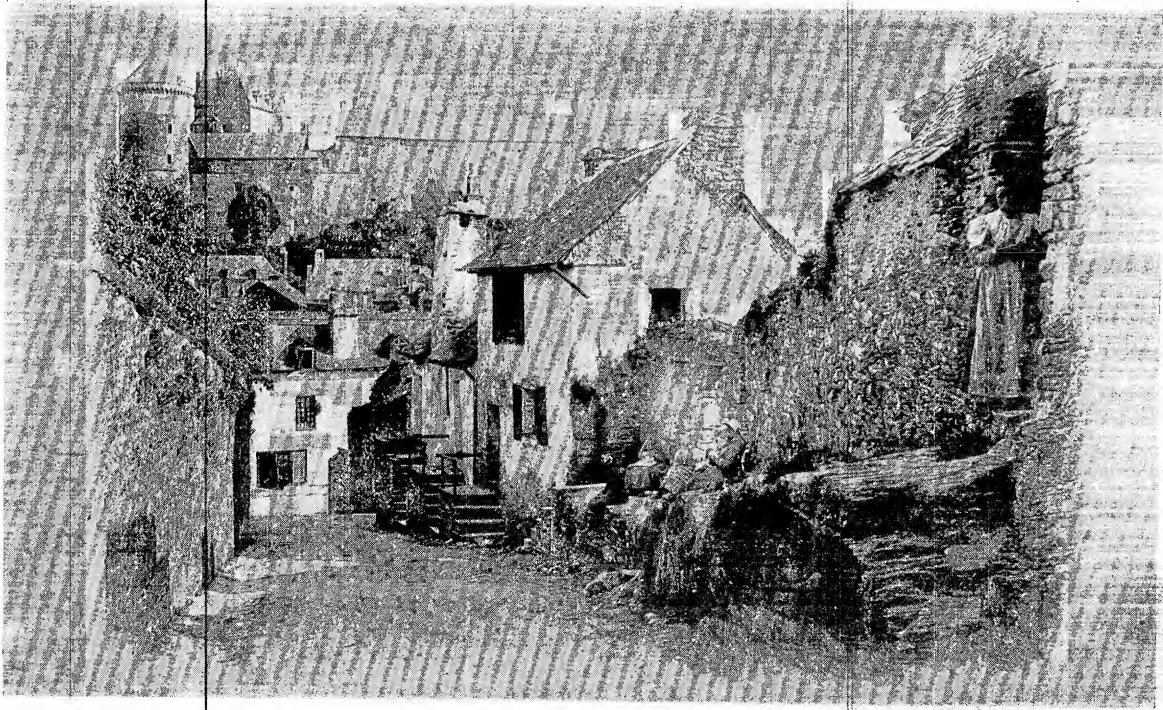
NEAR BEAUMONT LE ROGER, NORMANDY

Photos by Walter H. Thomas, Philadelphia.

F. T. S. B. C.



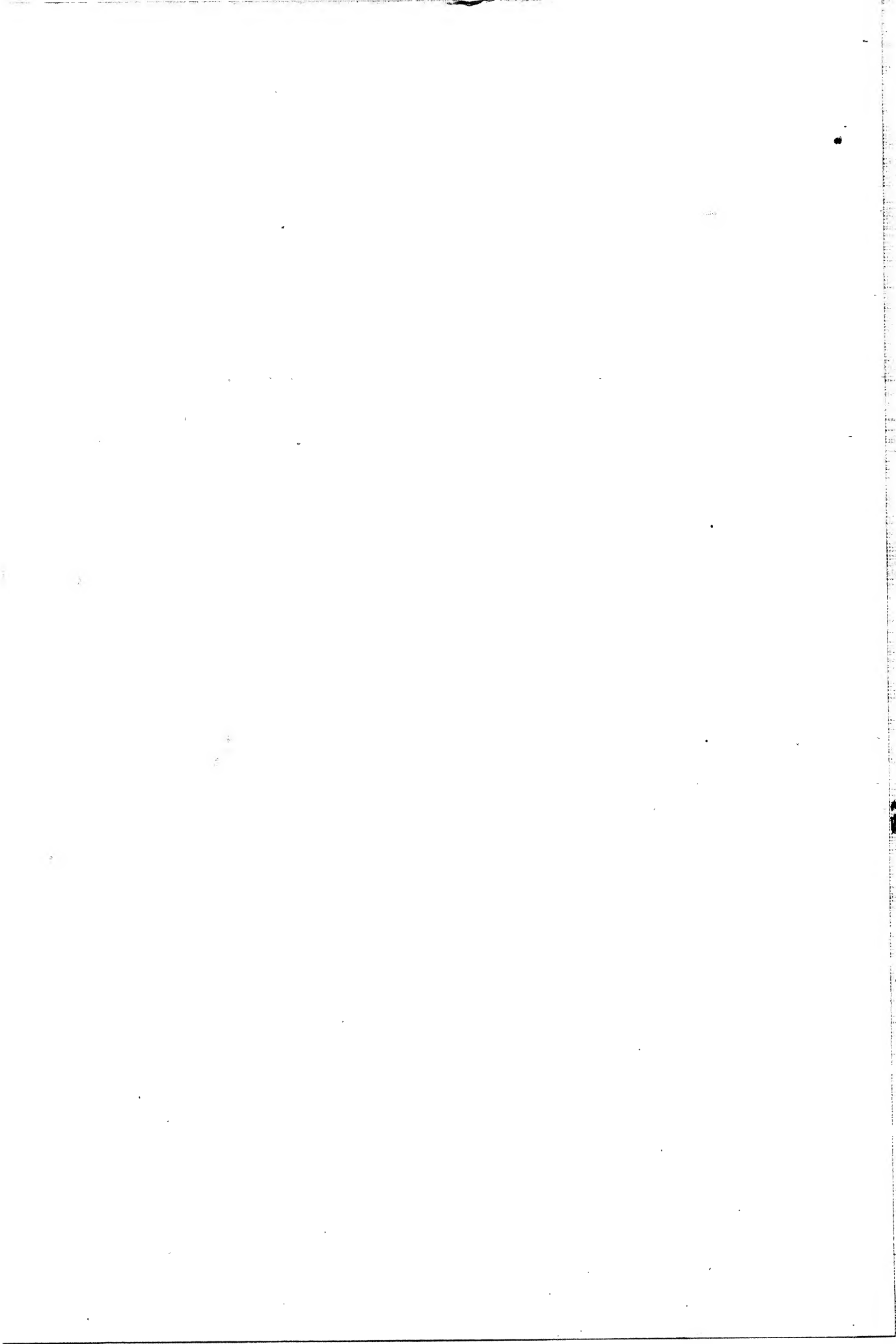
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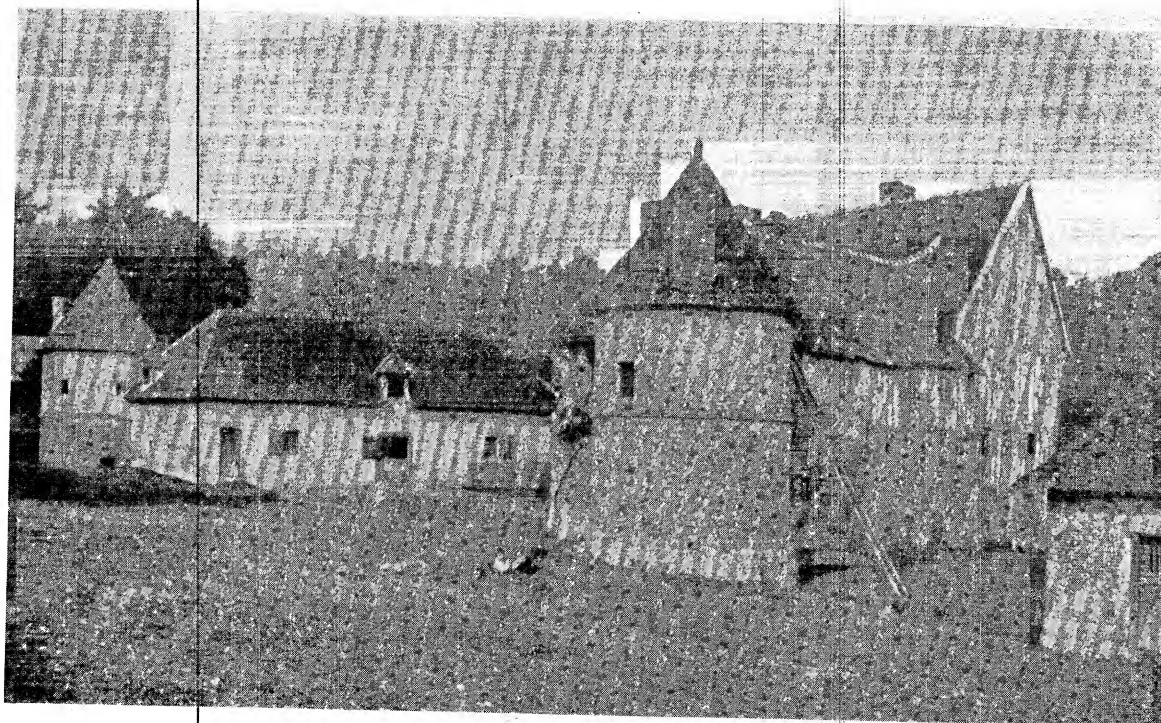
VITRÉ—HOUSES IN RUE BALAZÉ



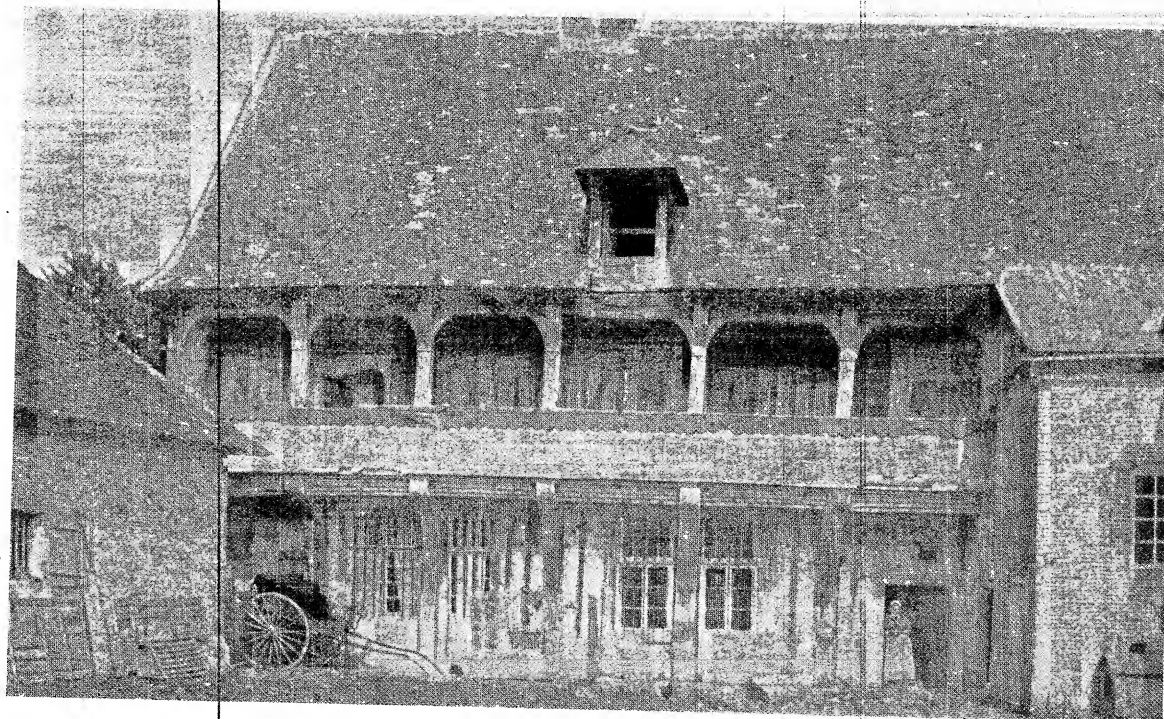
ENVIRONS OF LOUVIERS—VILLAGE SMITHY



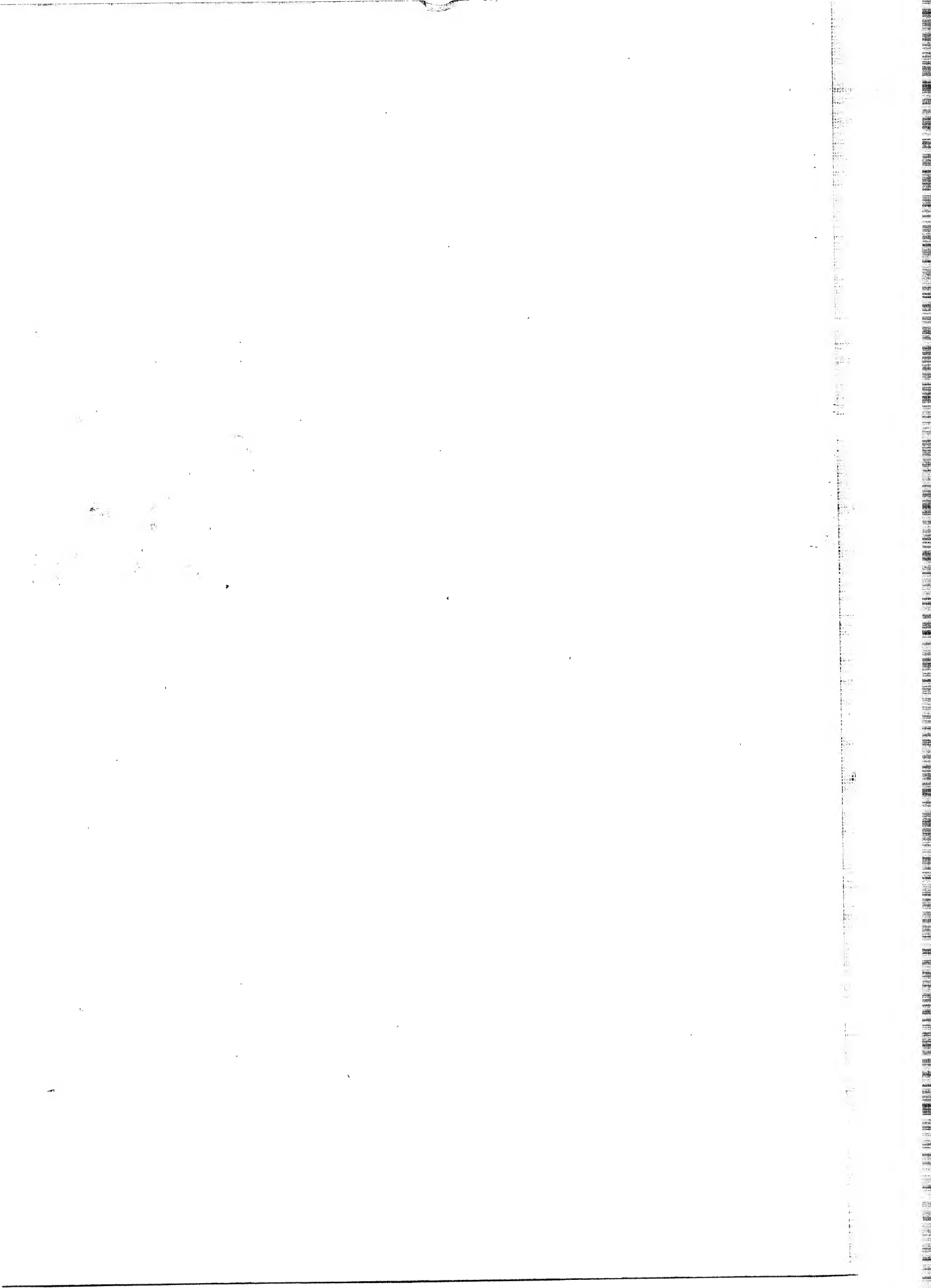
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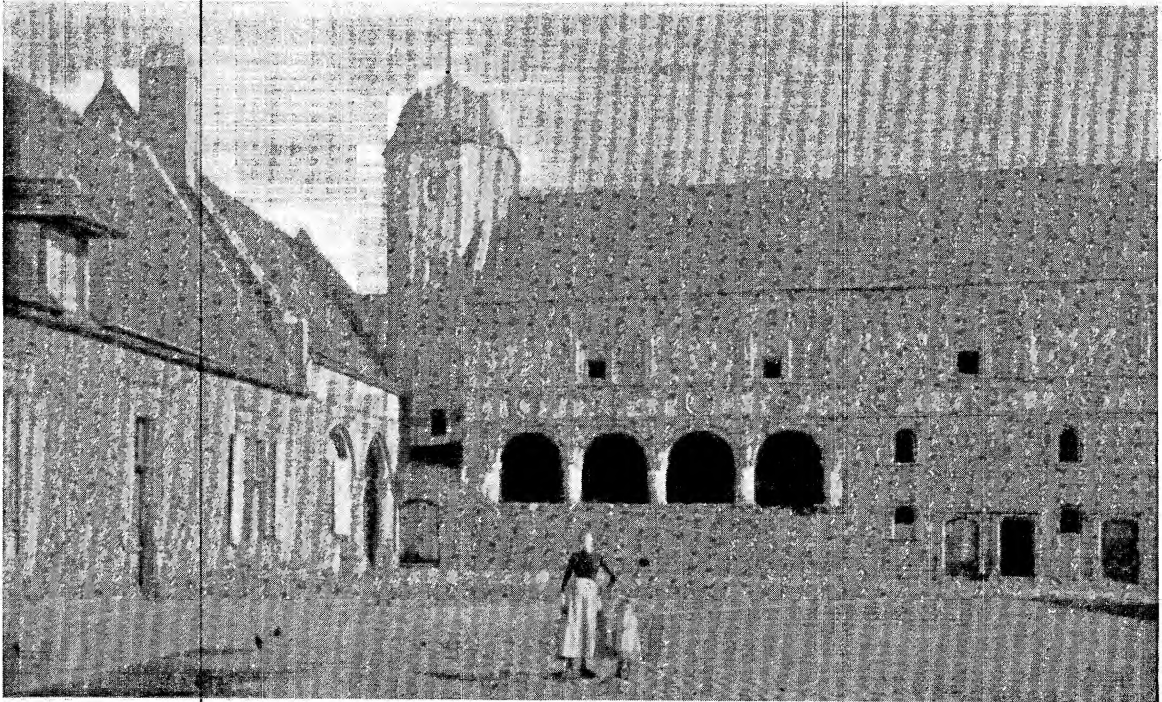
NORMANDY—FERME DE TURPE



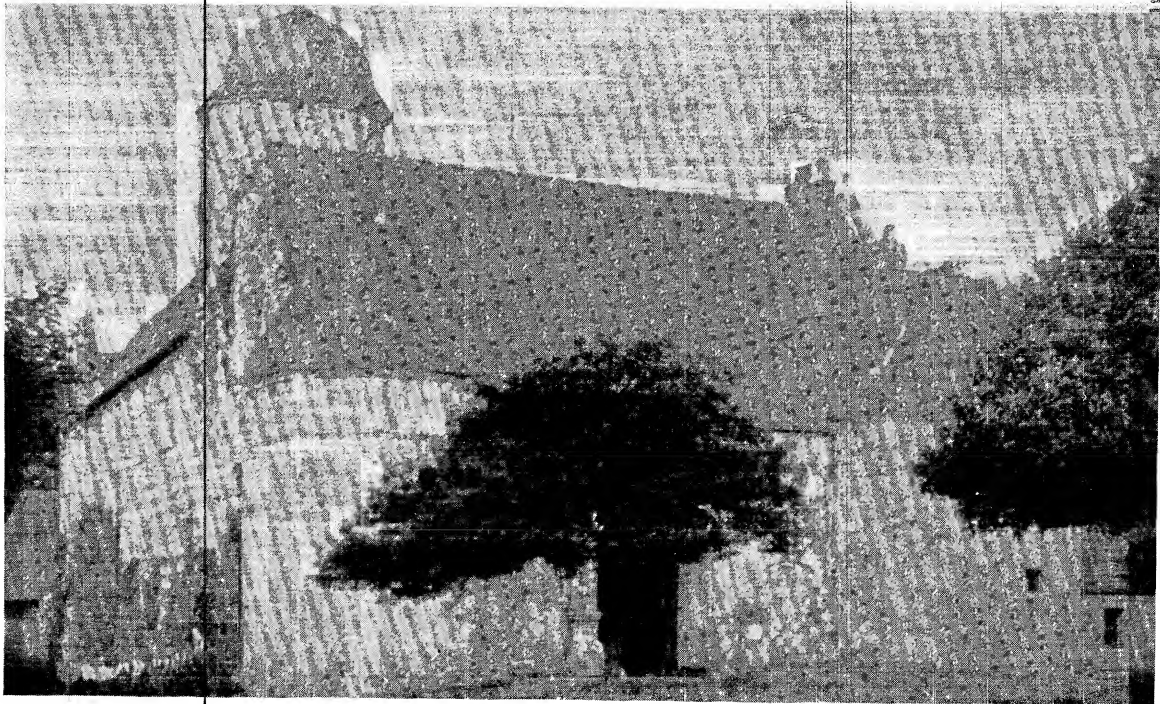
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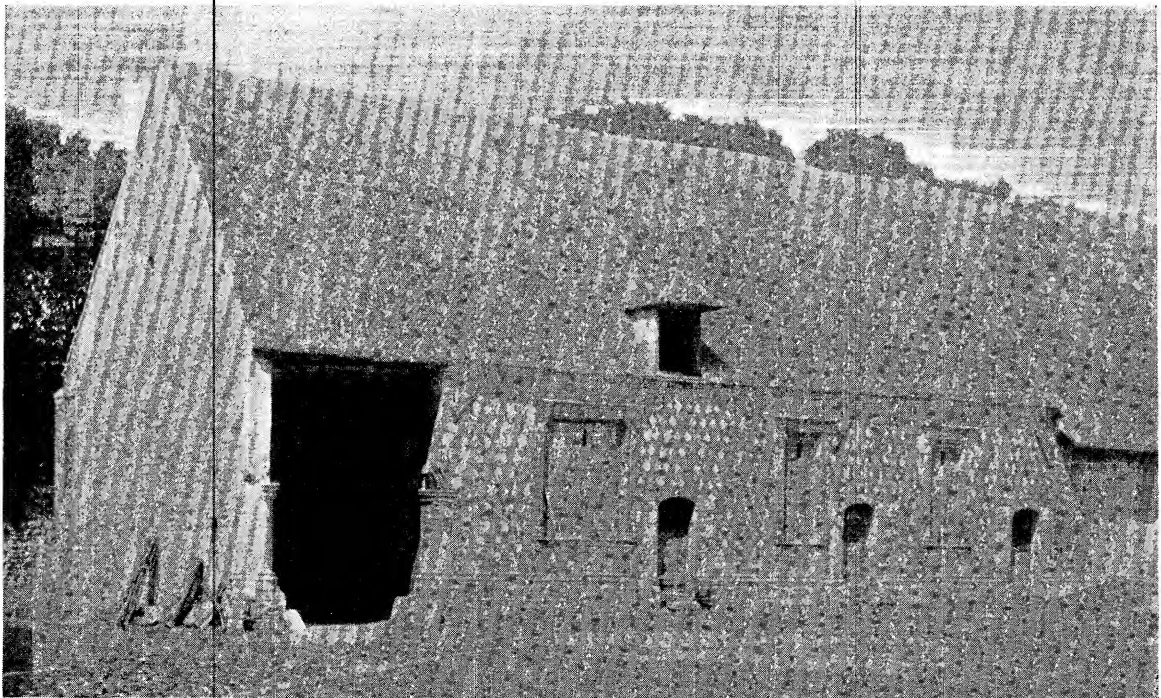


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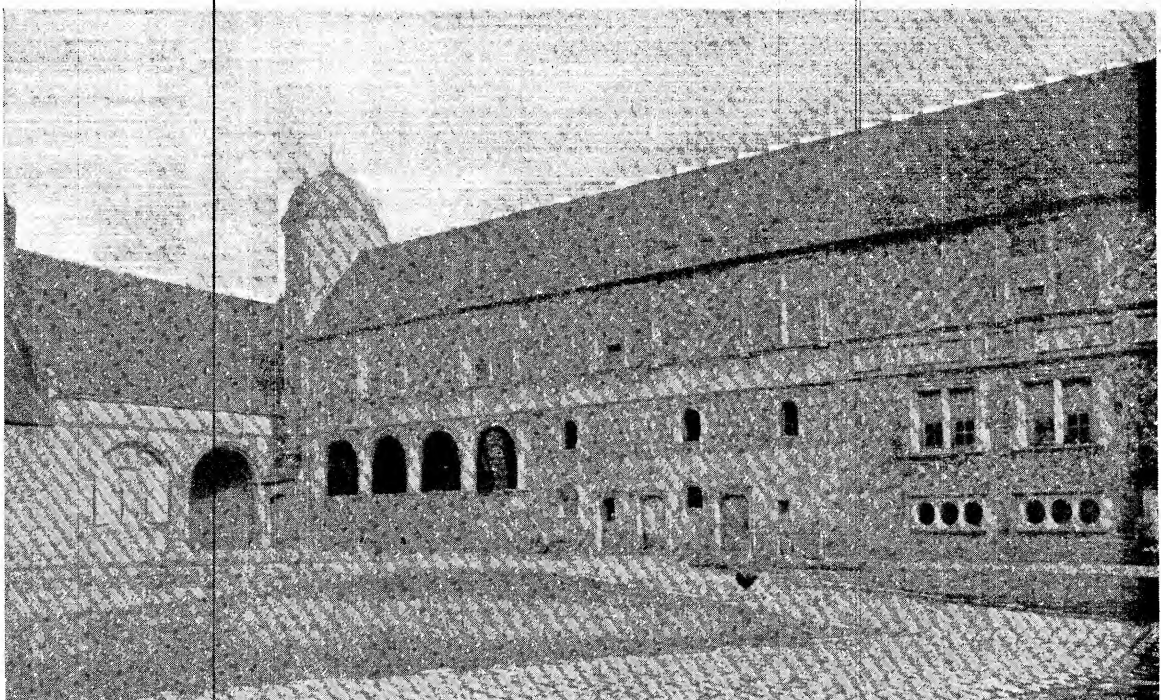


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FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



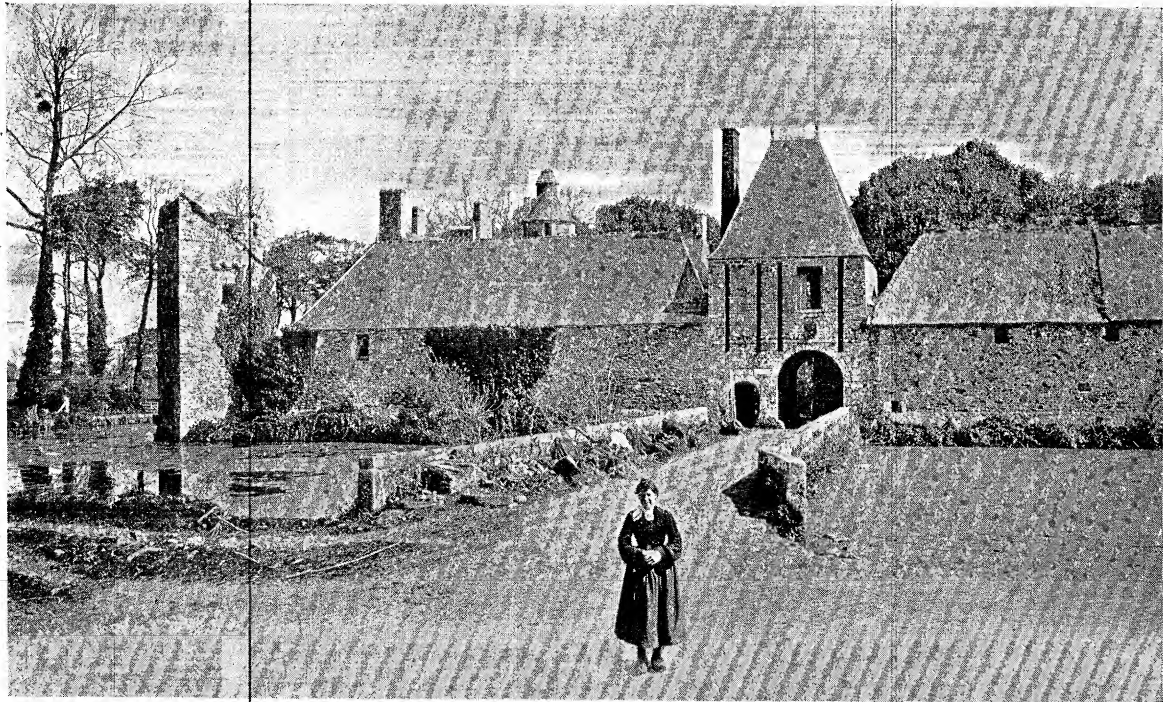
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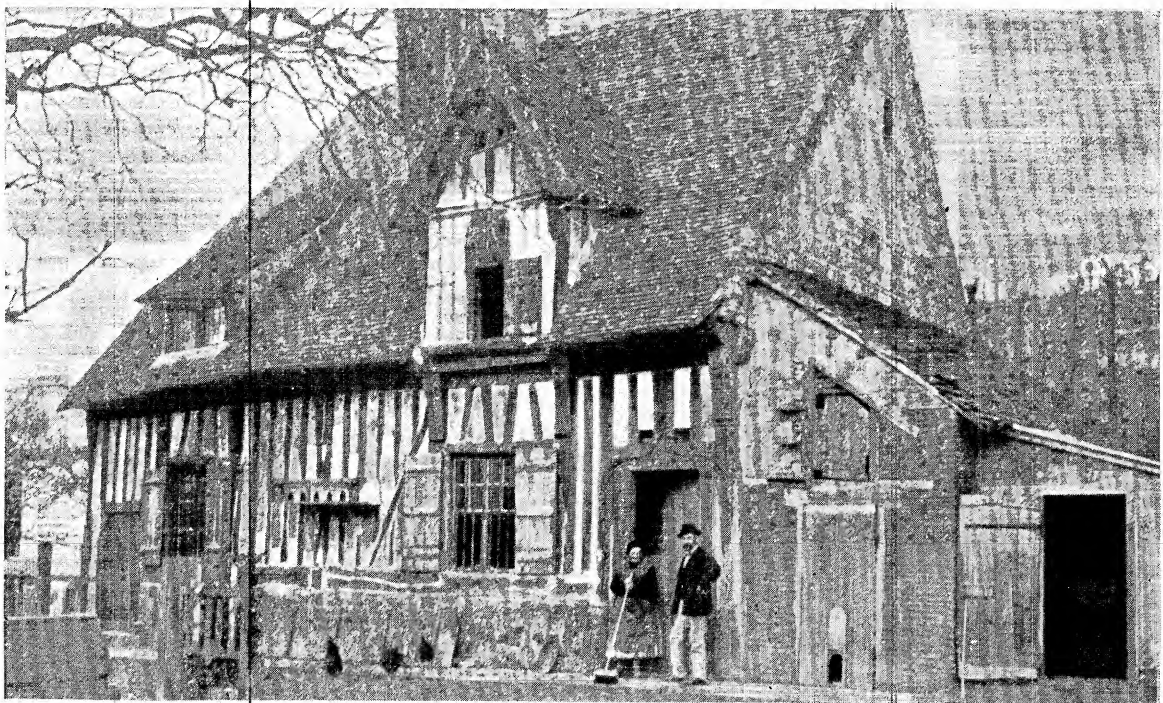
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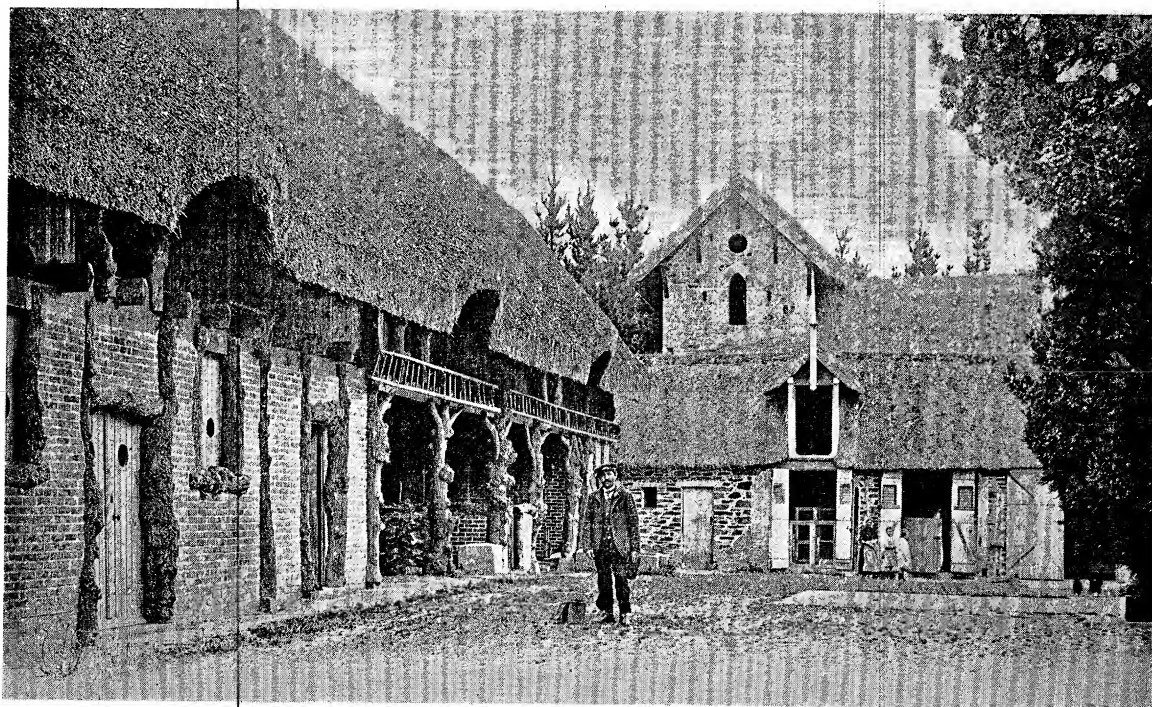


CHATEAU DE GRATOT—THE FARM



NORMANDY—FERME LA VALLAUNE

FARM AND MANOR HOUSES, CHÂTEAUX AND SMALL CHURCHES

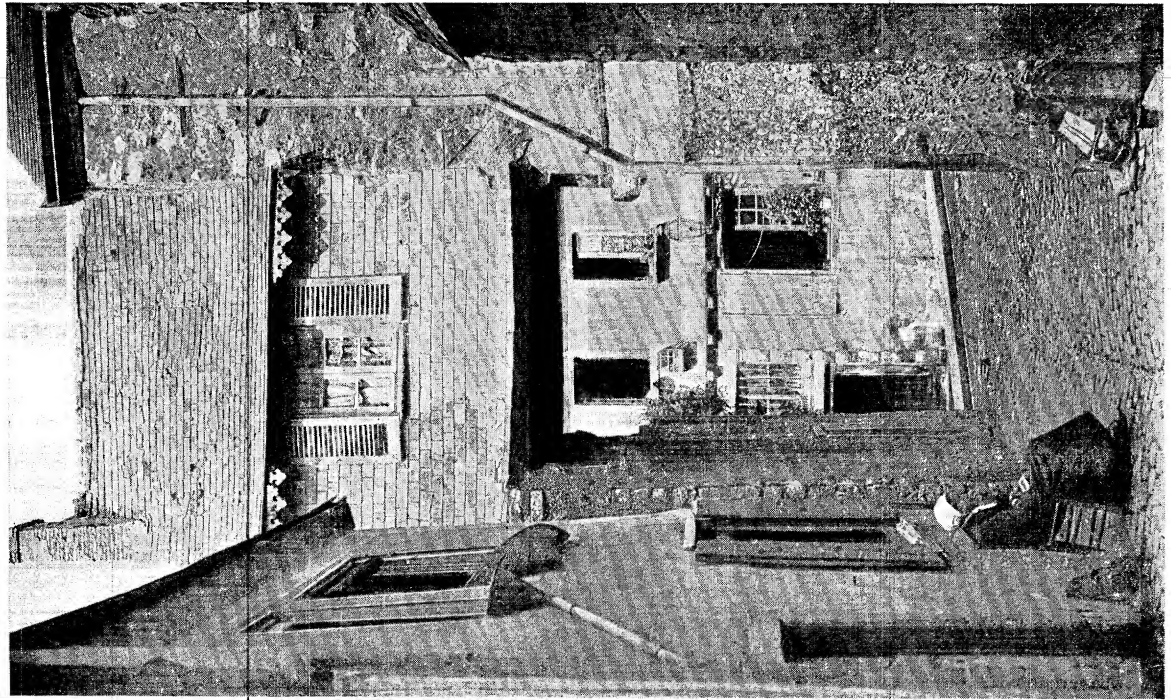


BORDS DE LA RANCE—A FARM IN BRITTANY

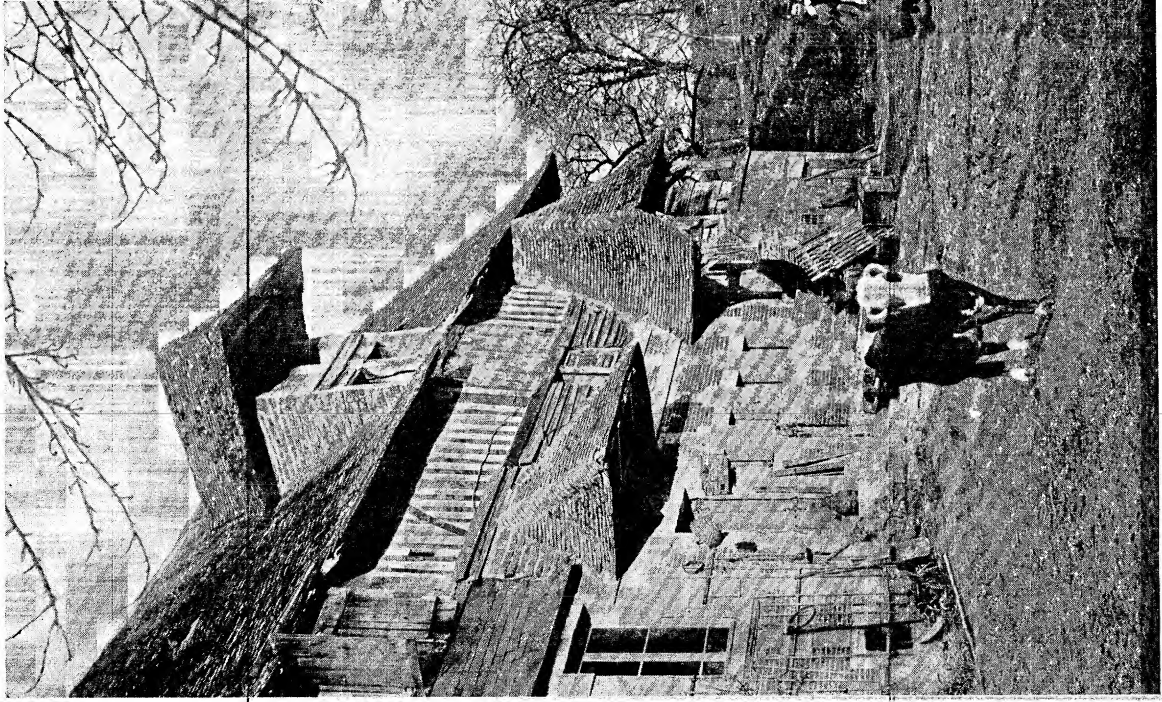


SAINT-JULIEN-DU-SAULT—OLD HOUSE

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

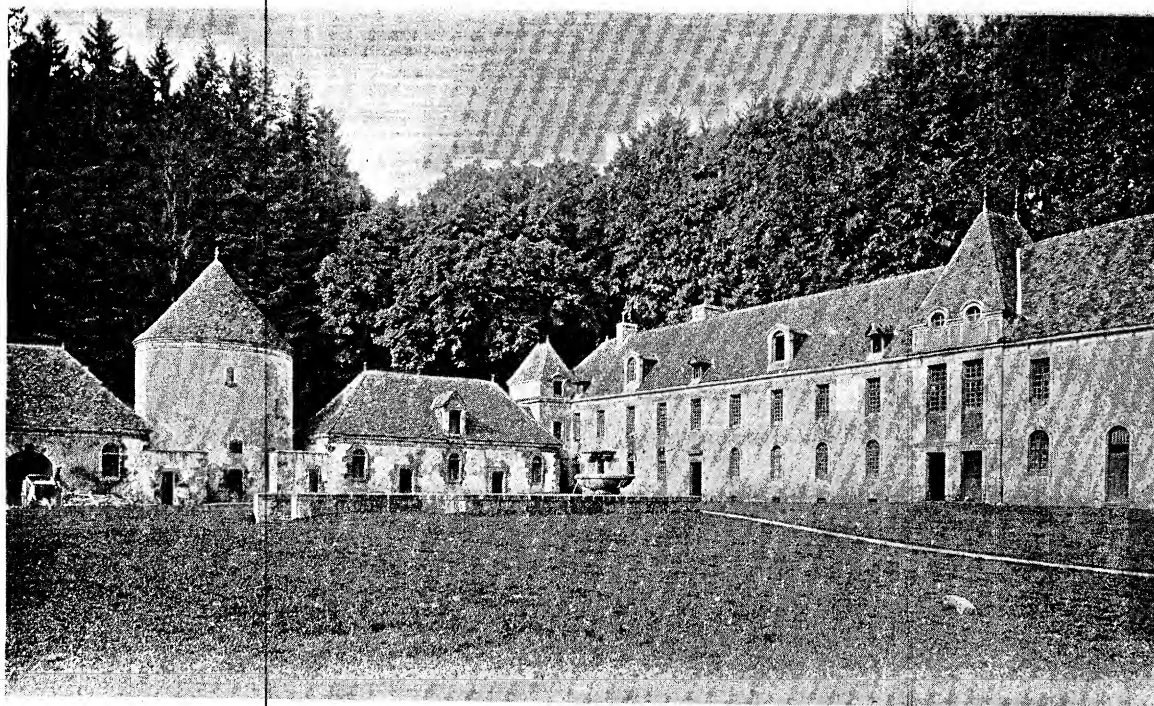


LE VIEUX MANS—MAISON À VOUTE



ST. JAKES—NEAR LISEUX—OLD NORMAN FARM HOUSE

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

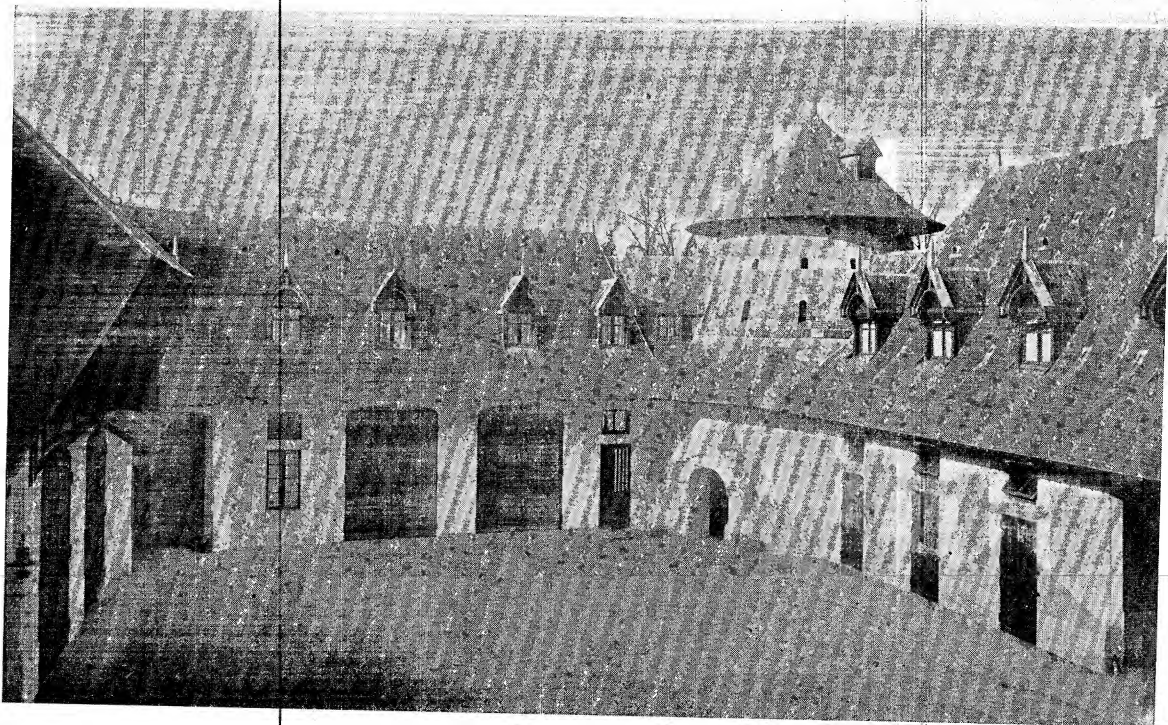


NEAR AUTUN—FARM BUILDINGS BELONGING TO THE CHATEAU DE MONTJEU



SAMOIS—OLD HOUSES NEAR THE COURT HOUSE

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

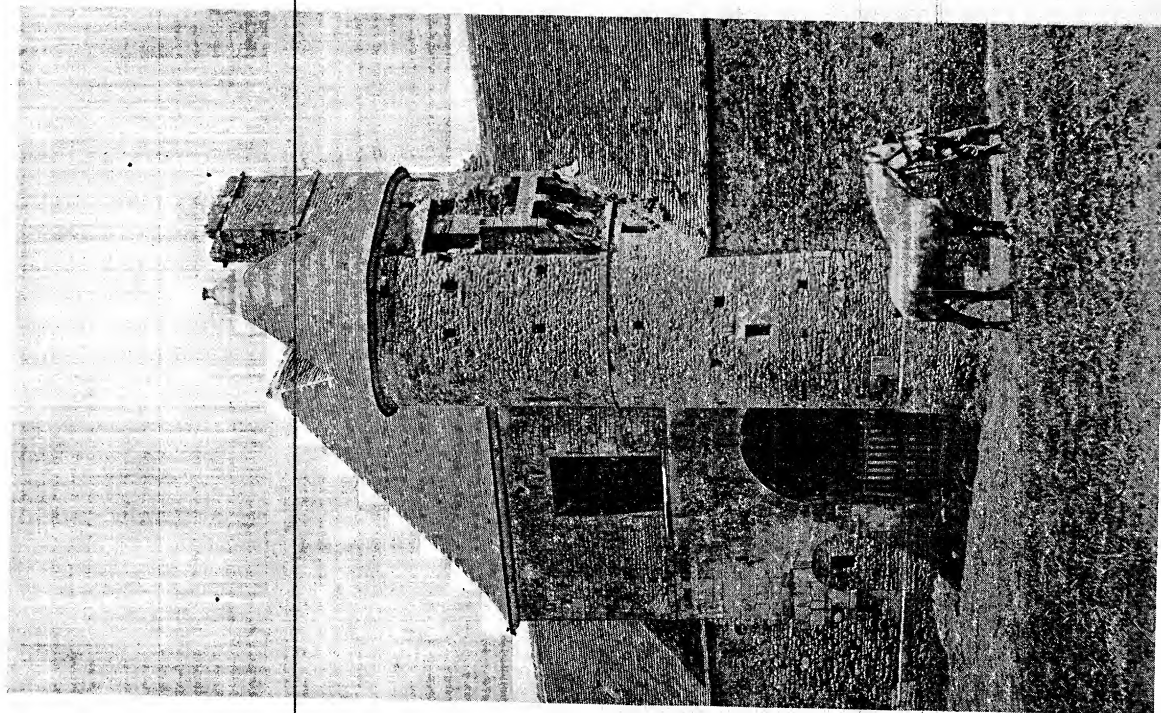


CHAUMONT-SUR-LOIRE—THE STABLES

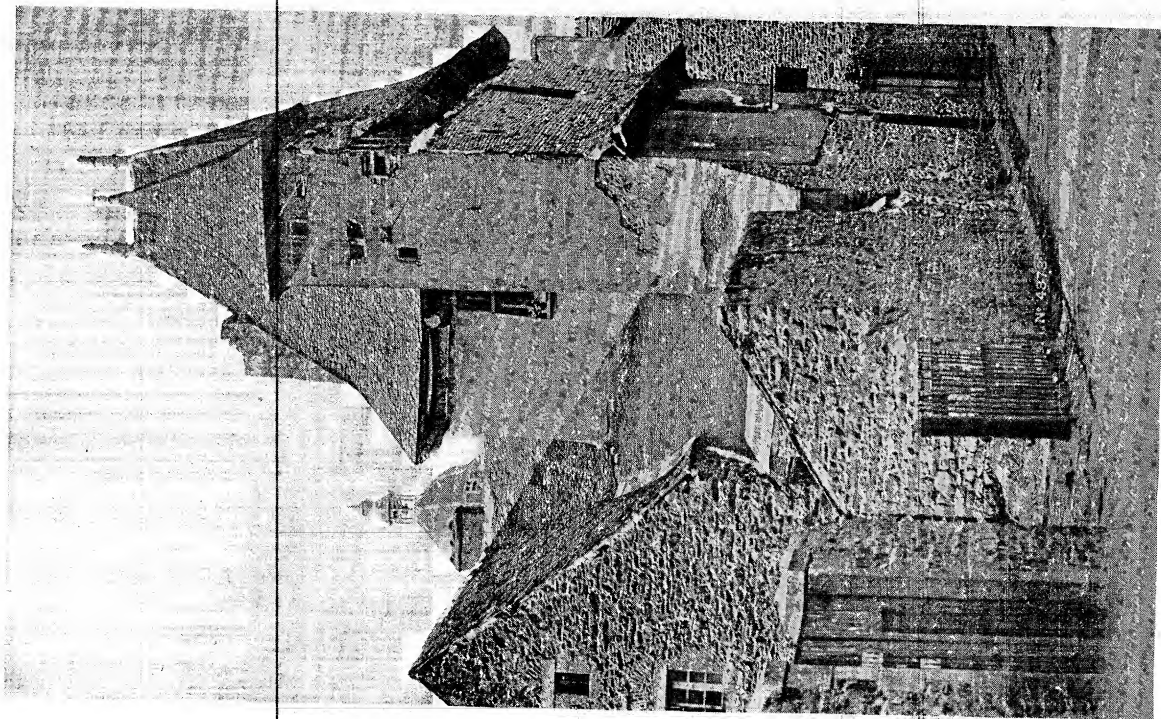


RAMBOUILLET—THE DOG KENNEL

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



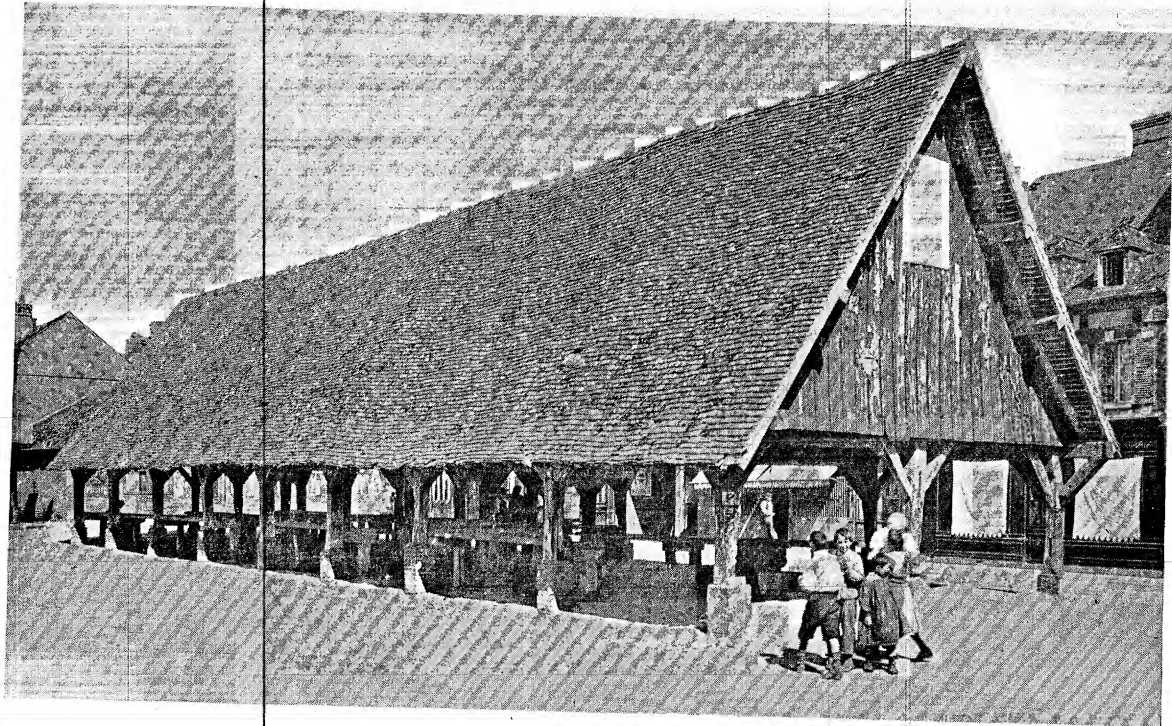
USSY—ENTRANCE TO THE FARM DU POT



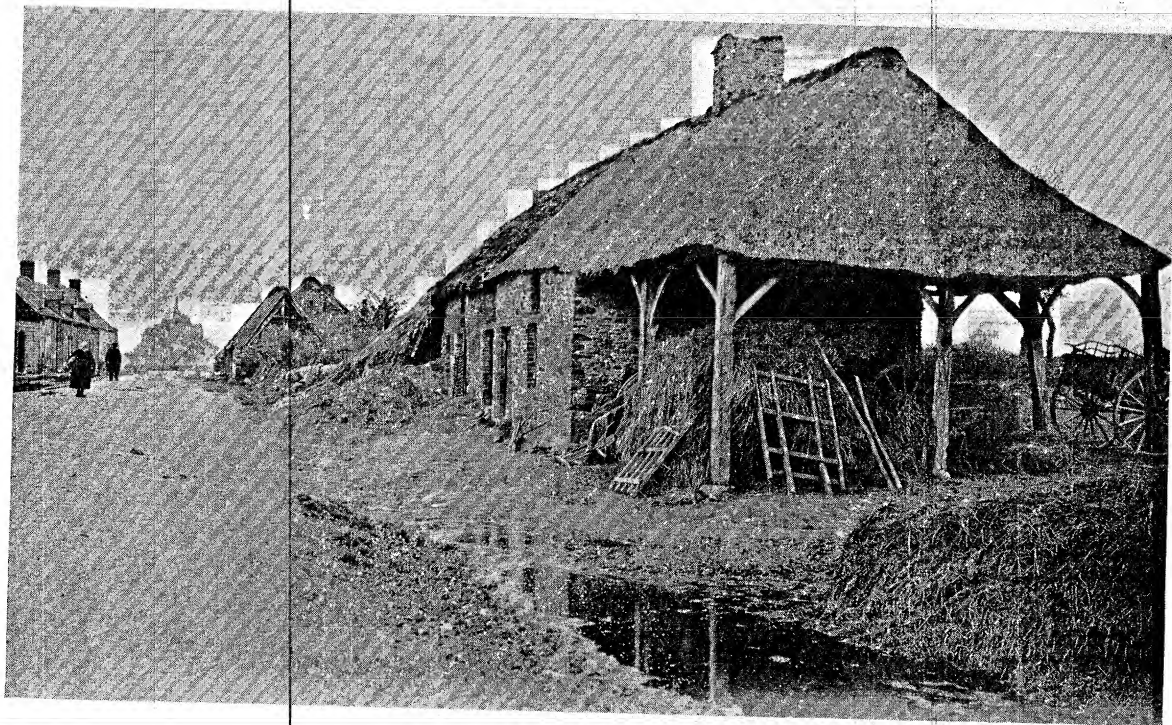
LAMBALLE—MAISON À TOURELLE

UNIVERSITY OF
PITTSBURGH

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



TOUQUES (CALVADOS). THE MARKET, XV CENTURY



NEAR MONT-SAINT-MICHEL—VILLAGE STREET

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



FARM HOUSE IN NORMANDY

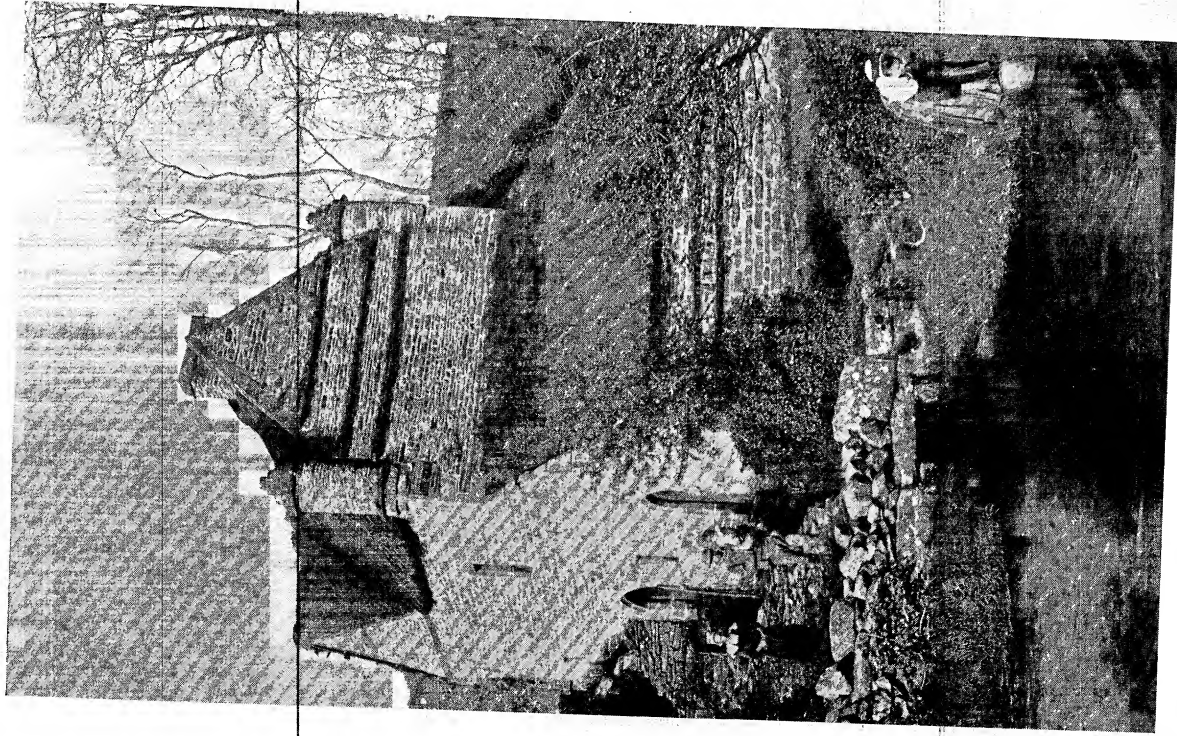
Photograph by Walter H. Thomas, Philadelphia.



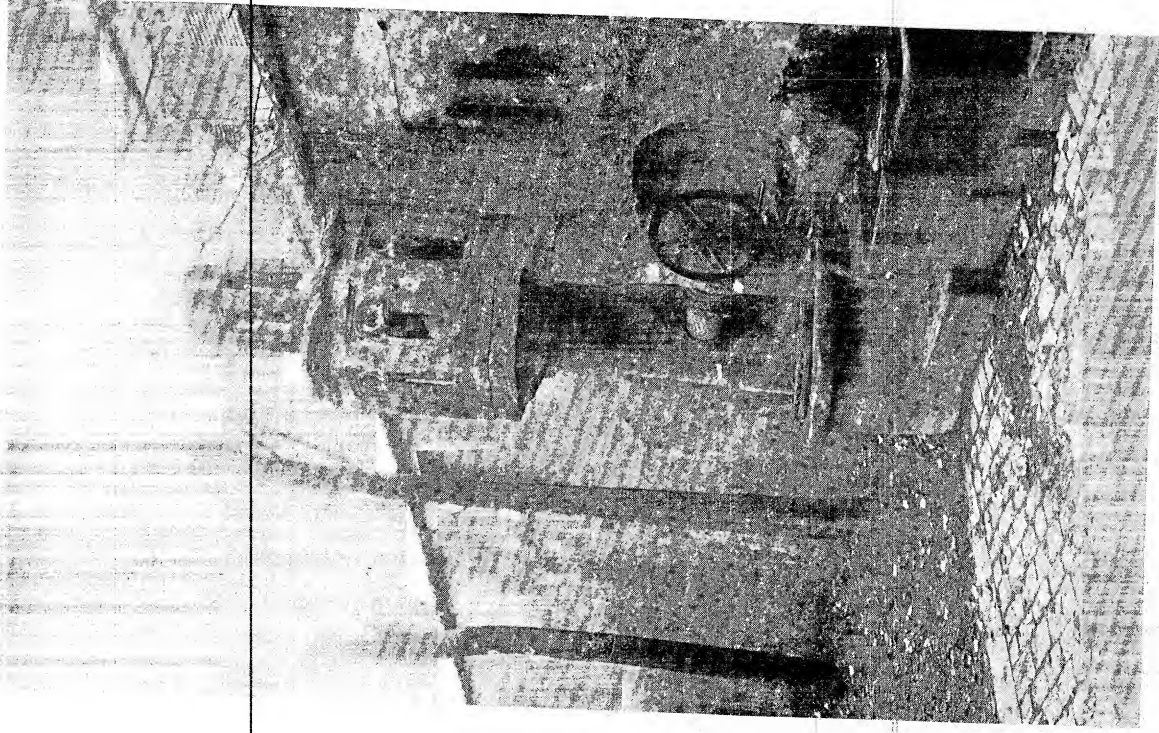
FARM HOUSE IN NORMANDY

Photograph by Walter H. Thomas, Philadelphia.

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

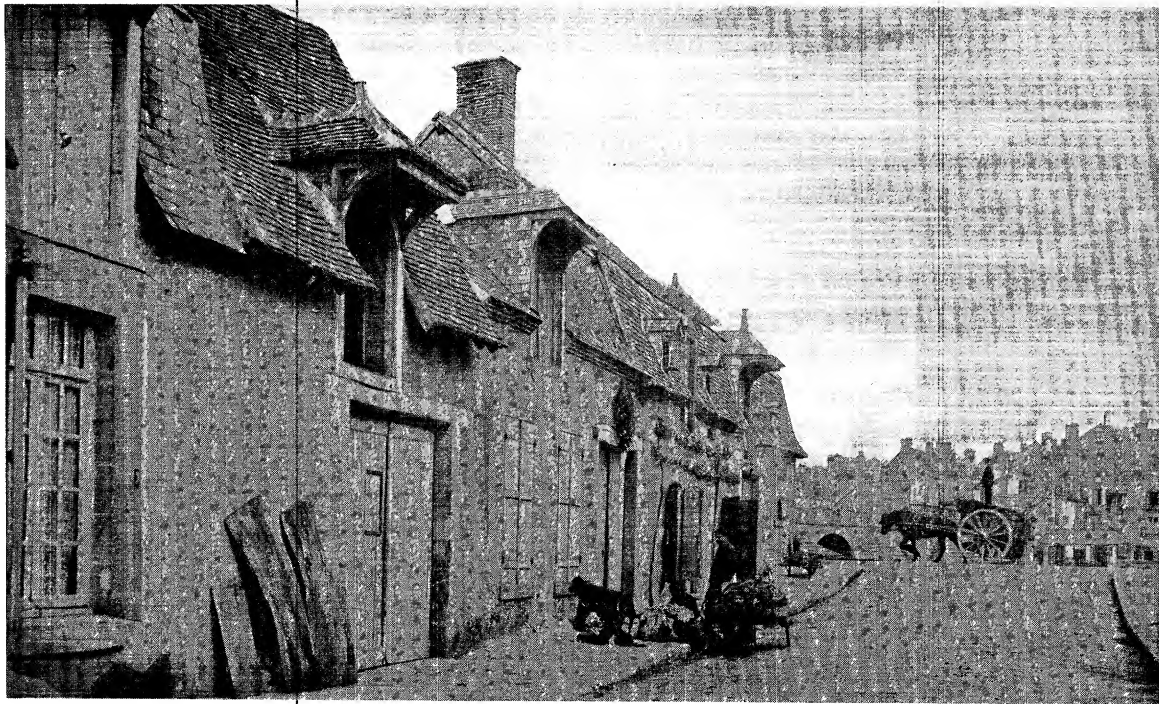


ENVIRONS OF CONCARNEAU—AN OLD MILL



LA CHATRE—OLD GOTHIC WELL

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



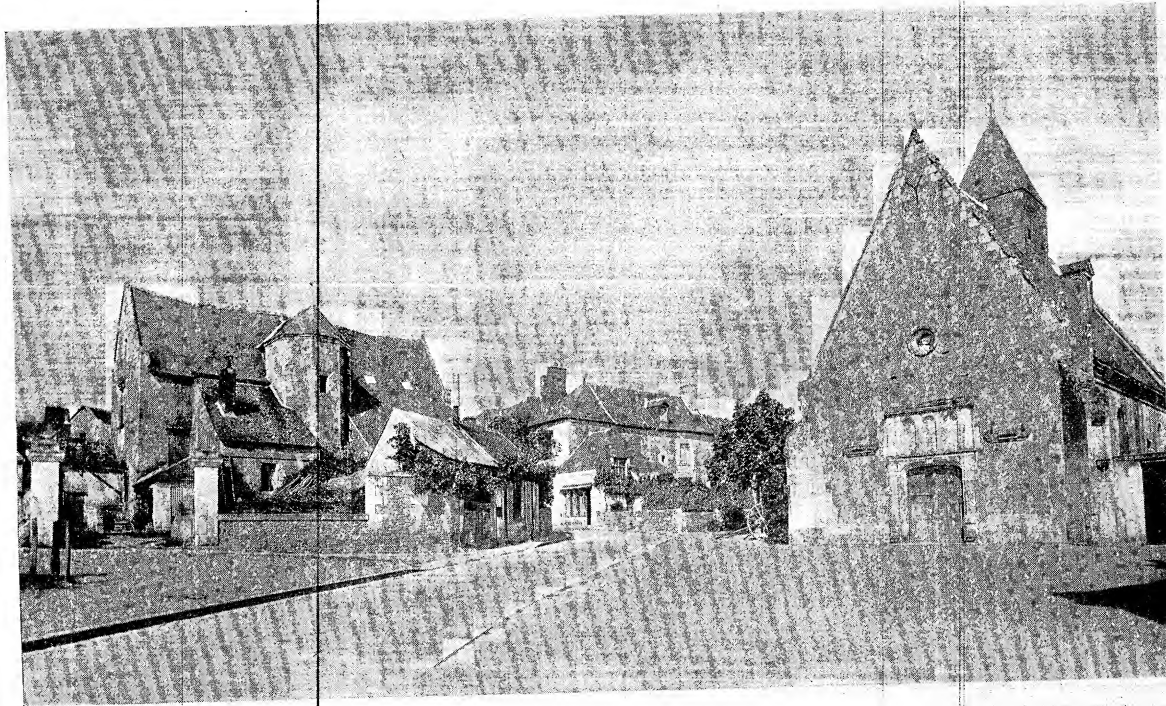
VIERZON, OLD HOUSES IN RUE DU CHAMP COMMUNE



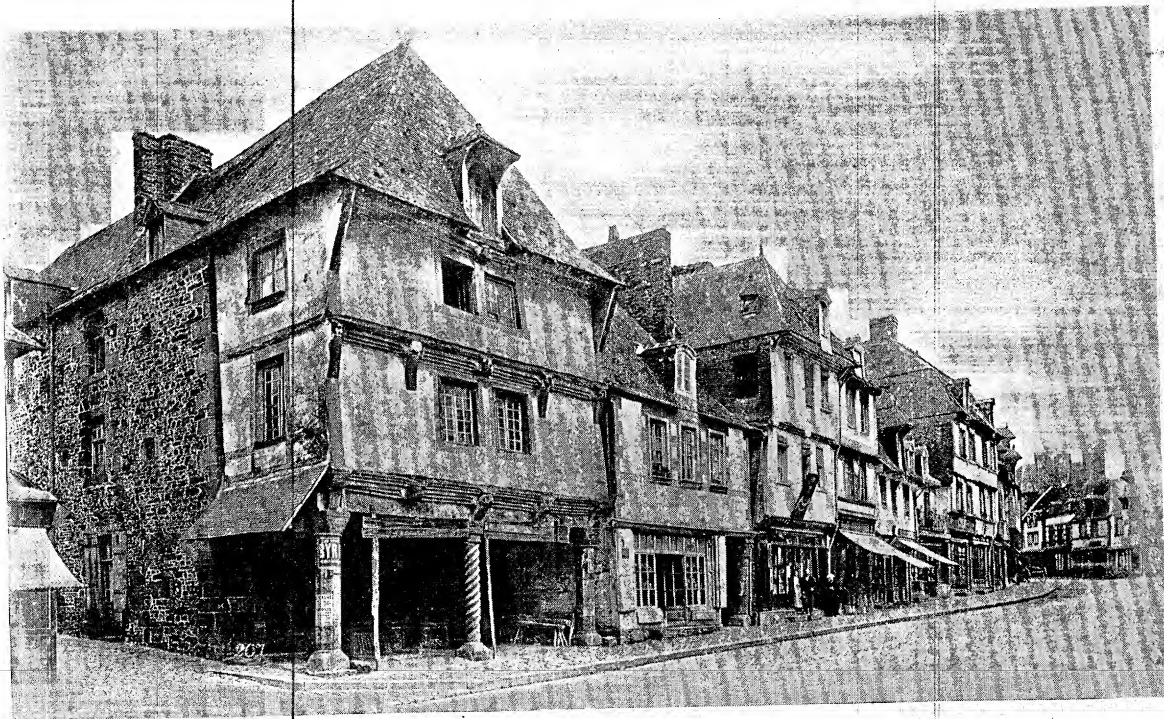
PONT-L'ÈVEQUE, NORMANDY—OLD HOUSE



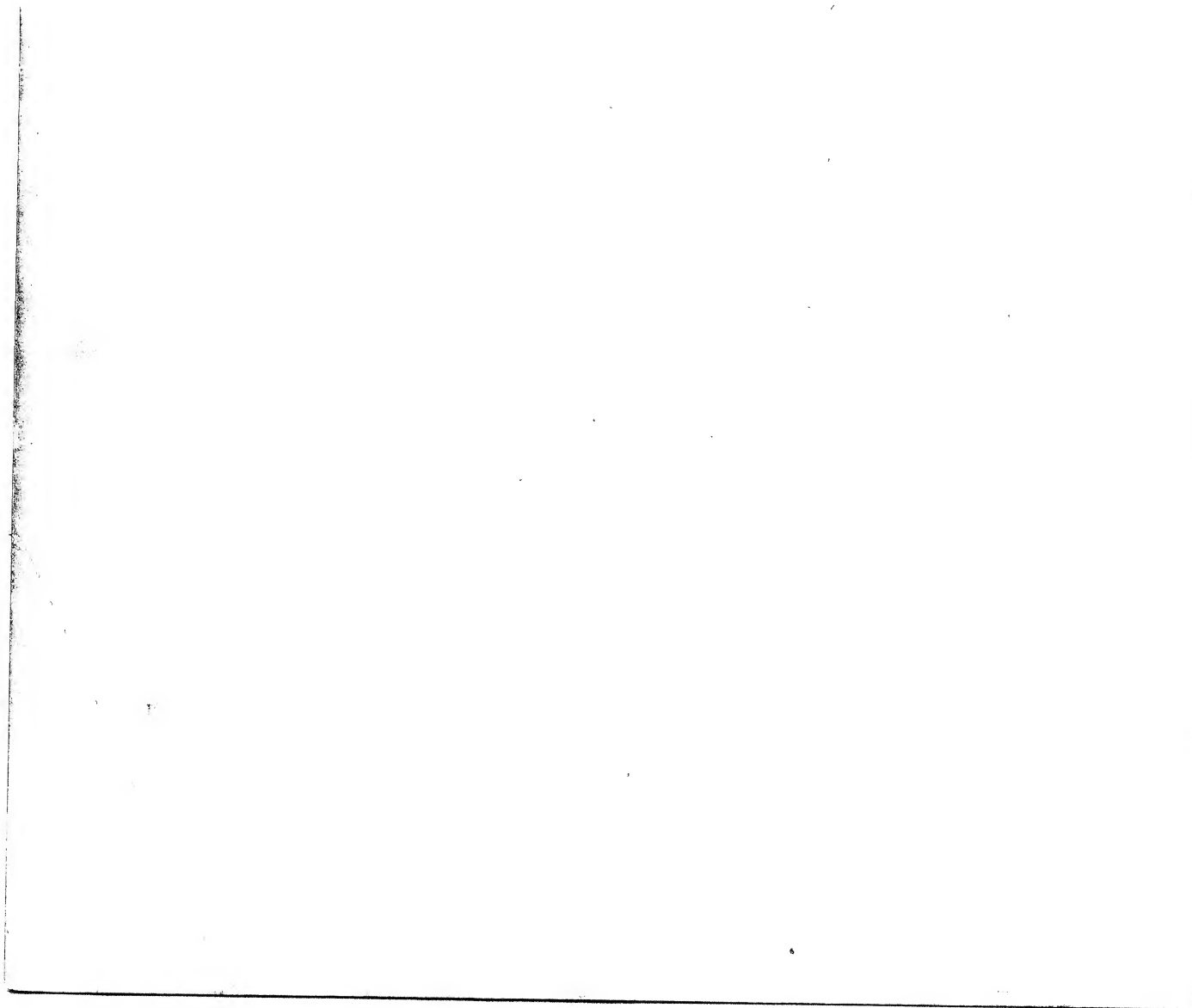
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

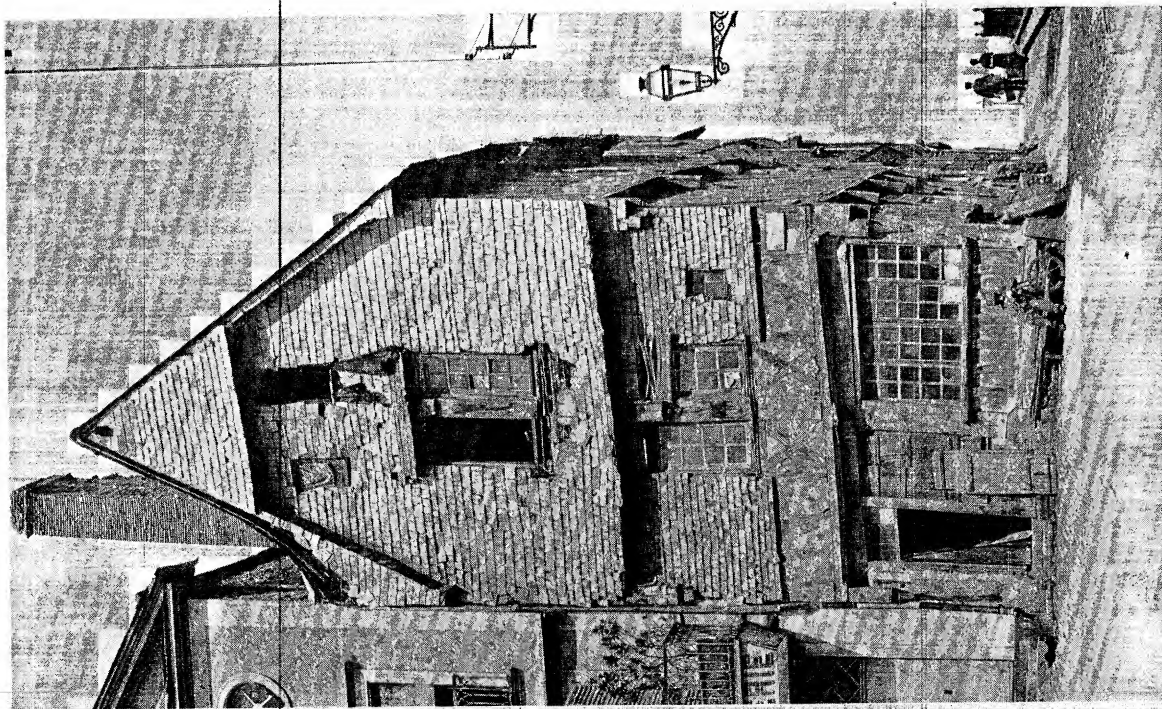


CHENONCEAUX—CHURCH AND HOUSE OF THE PAGES OF FRANCIS I

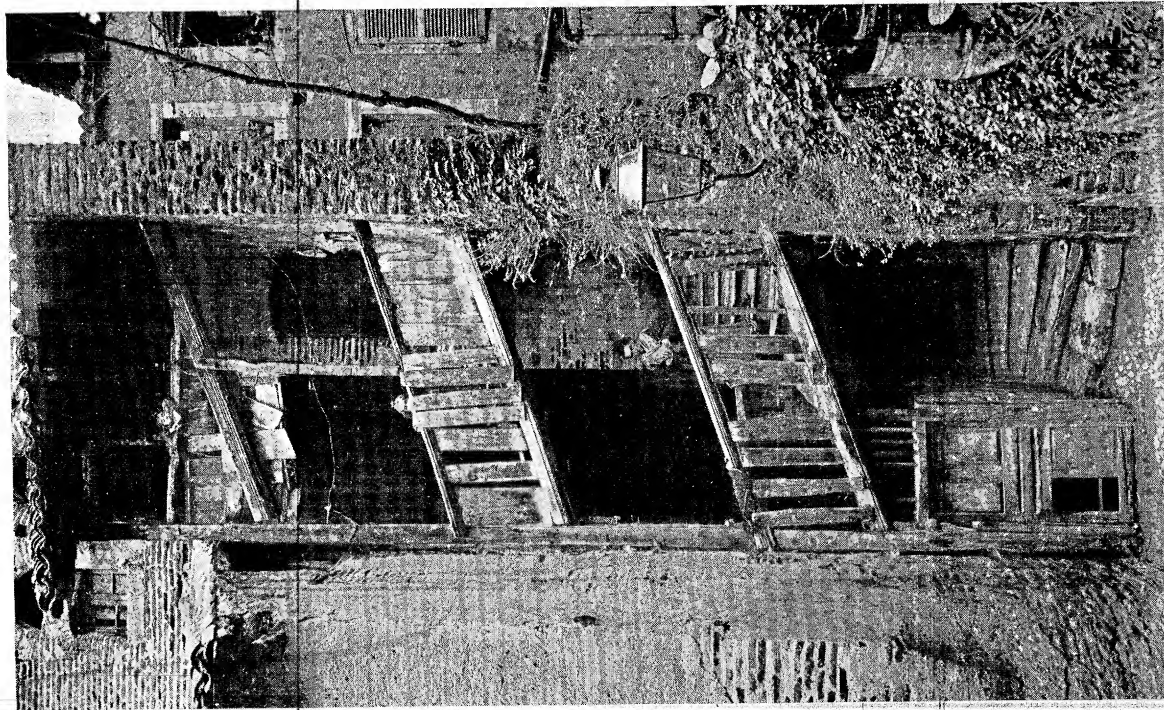


DOL—OLD HOUSES IN LA GRANDE RUE

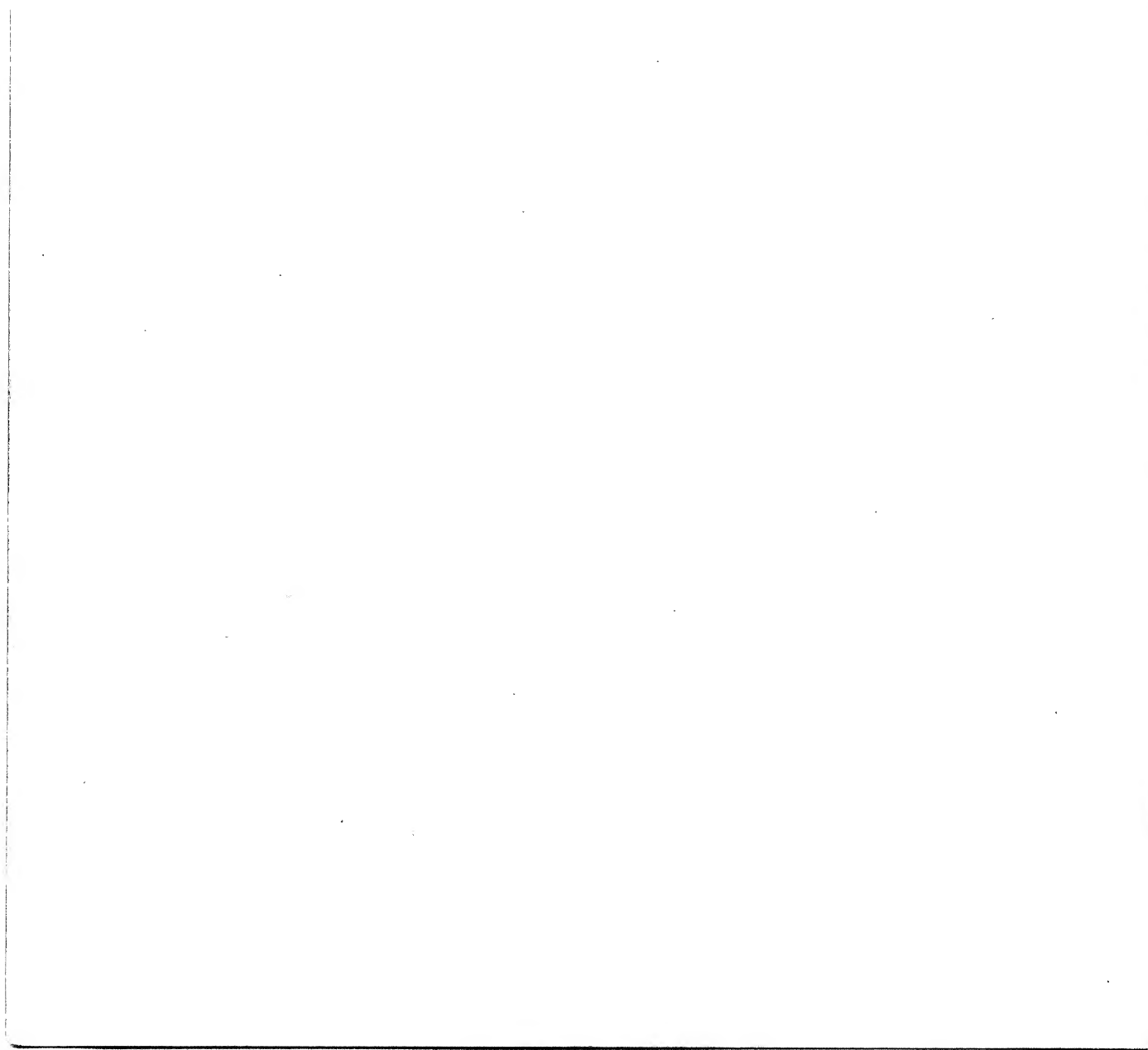


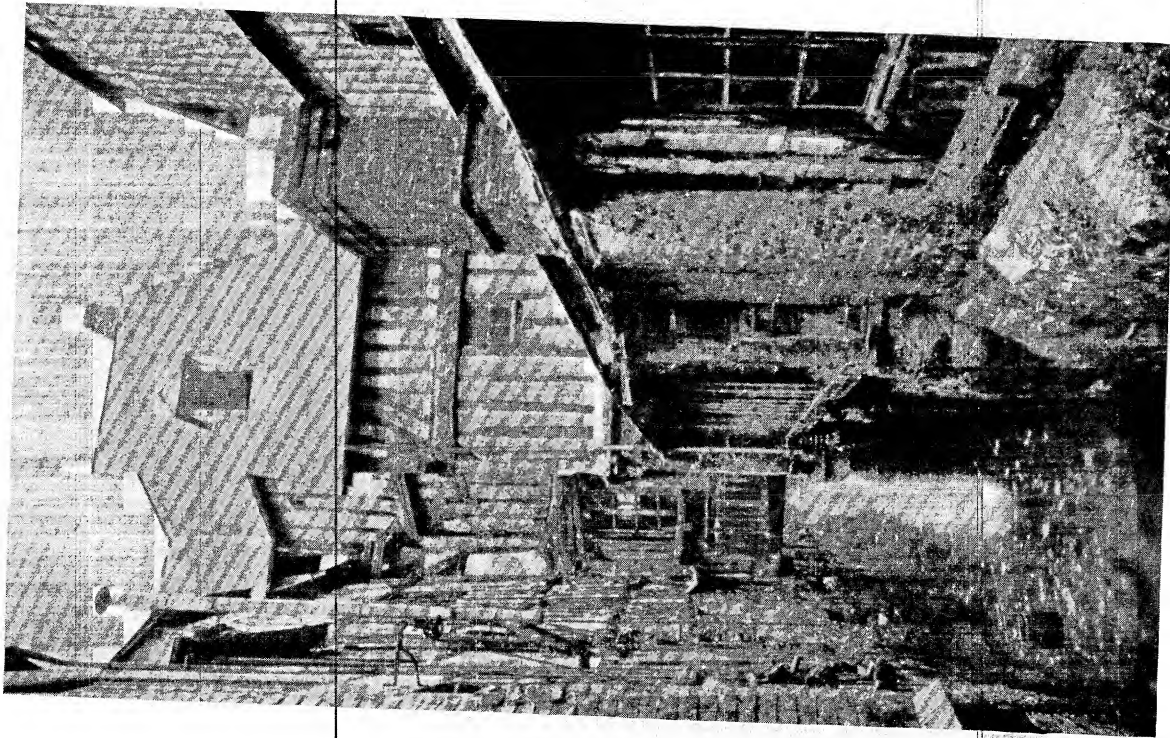


LE MANS—HOUSE OF THE XVI CENTURY

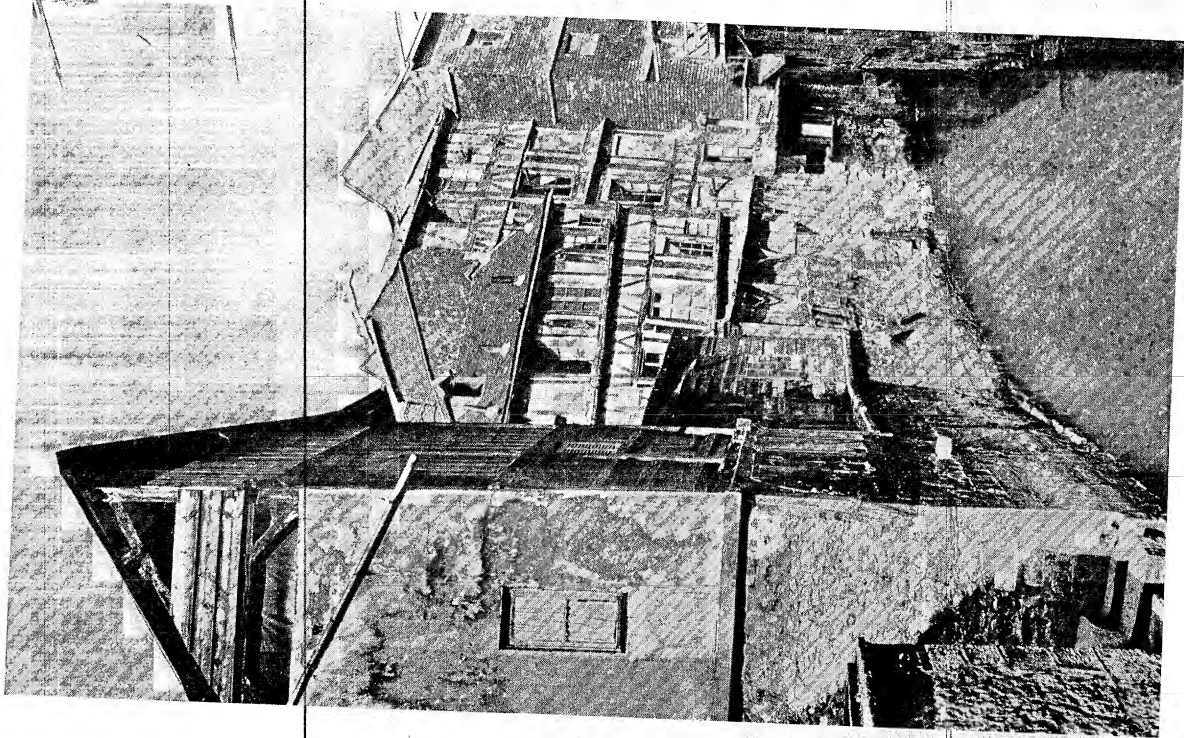


CAHORS—HOUSE OF THE XVI CENTURY



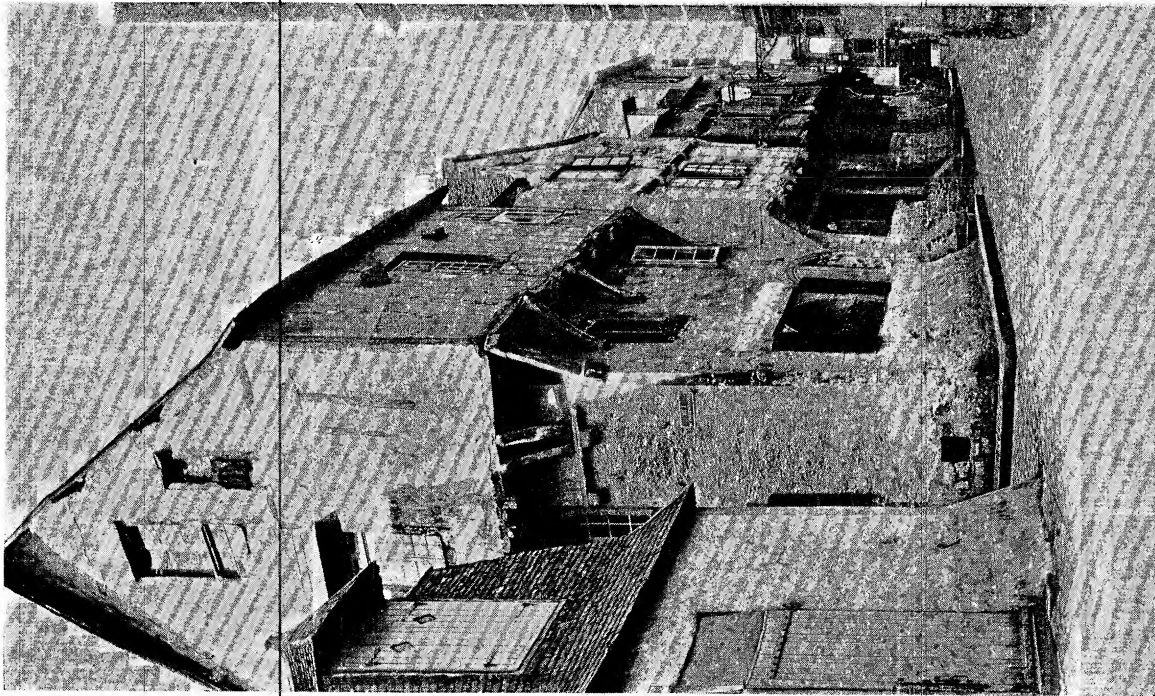


CAUDEBEC—OLD HOUSES IN RUE CORDONNERIE

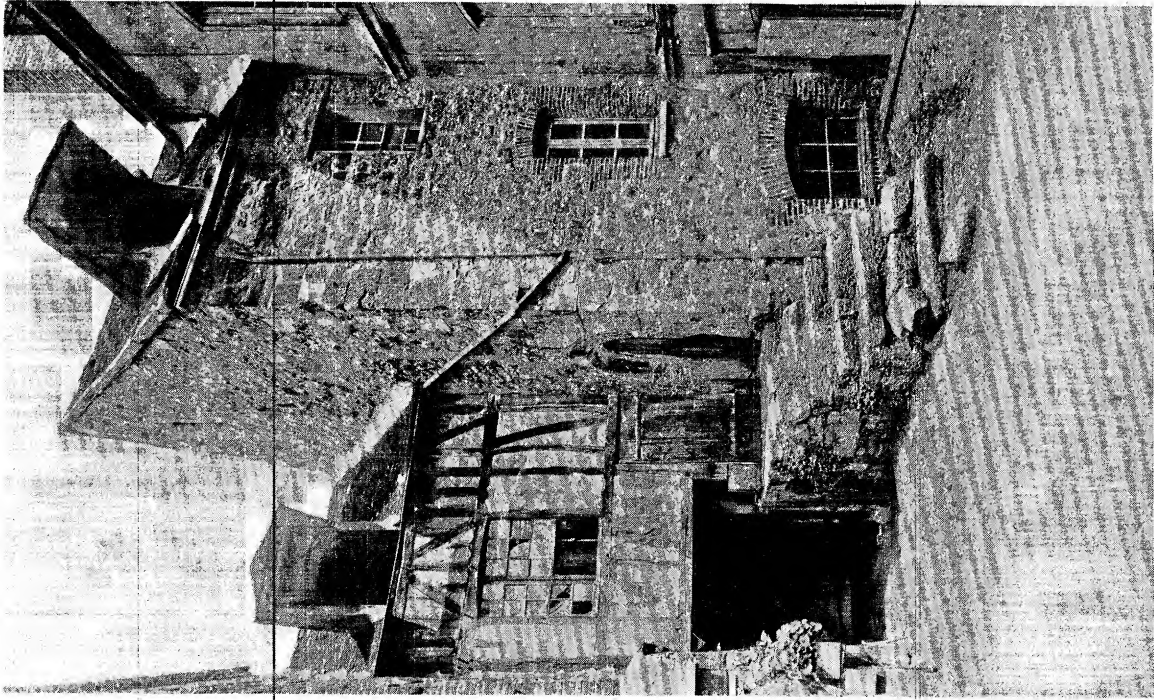


MARTINVILLE—OLD HOUSES

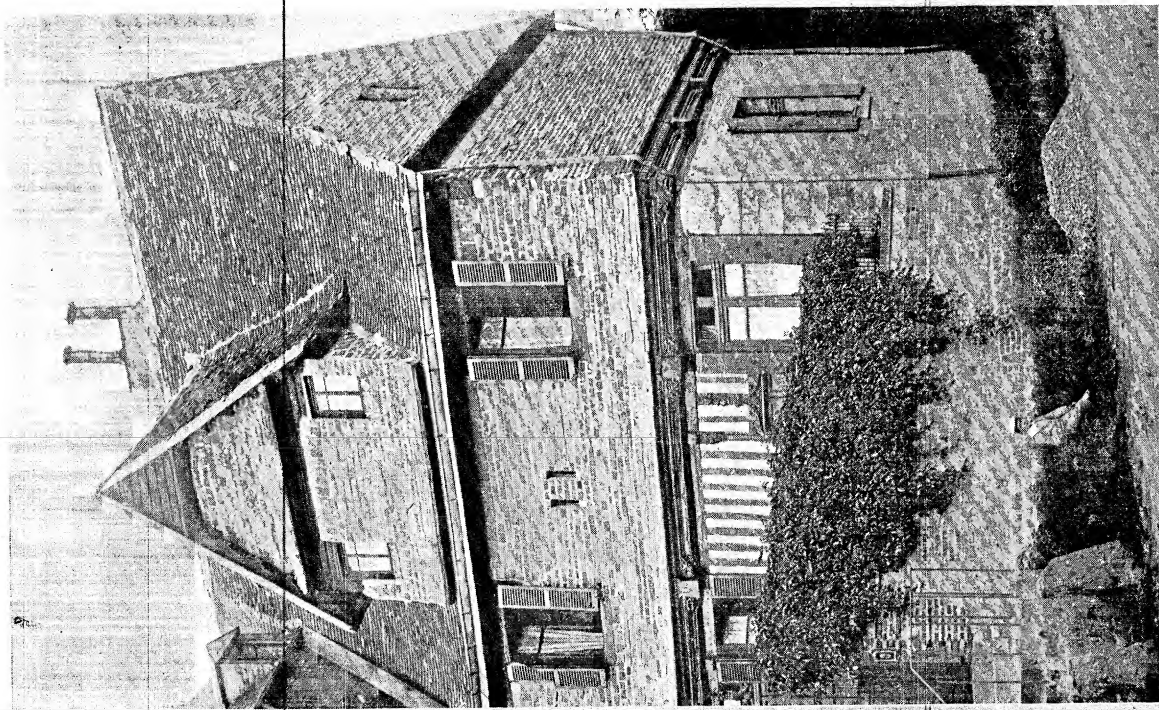
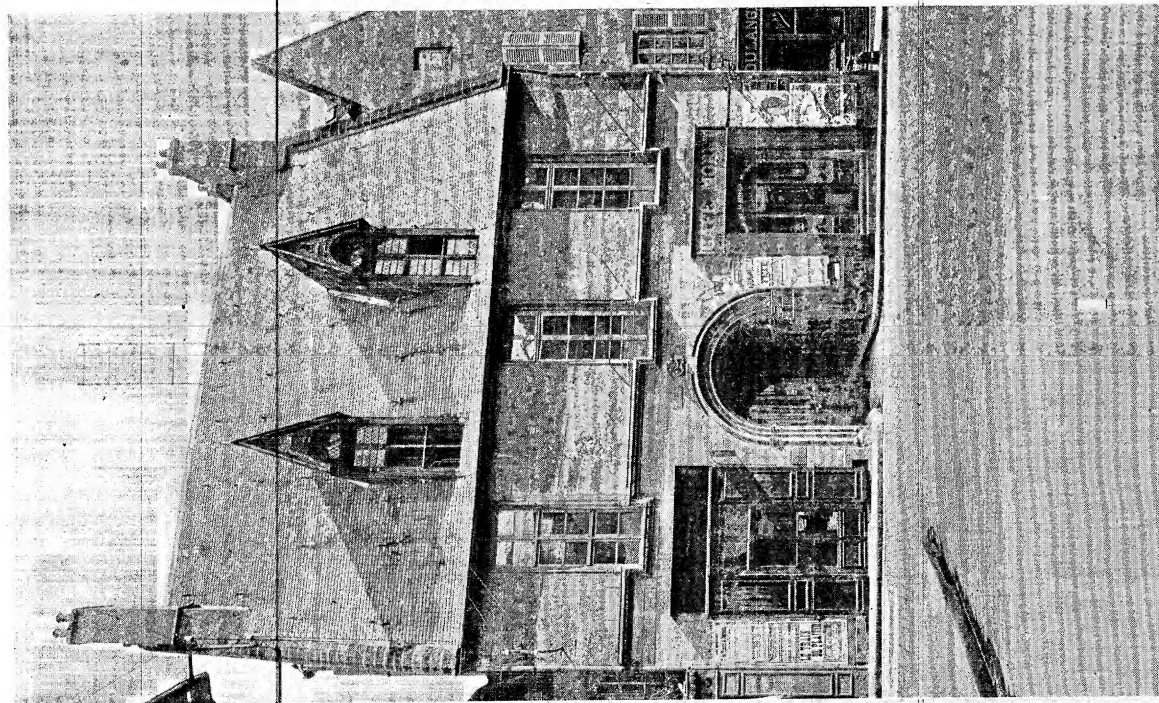
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BUREAU OF PLANT INDUSTRY

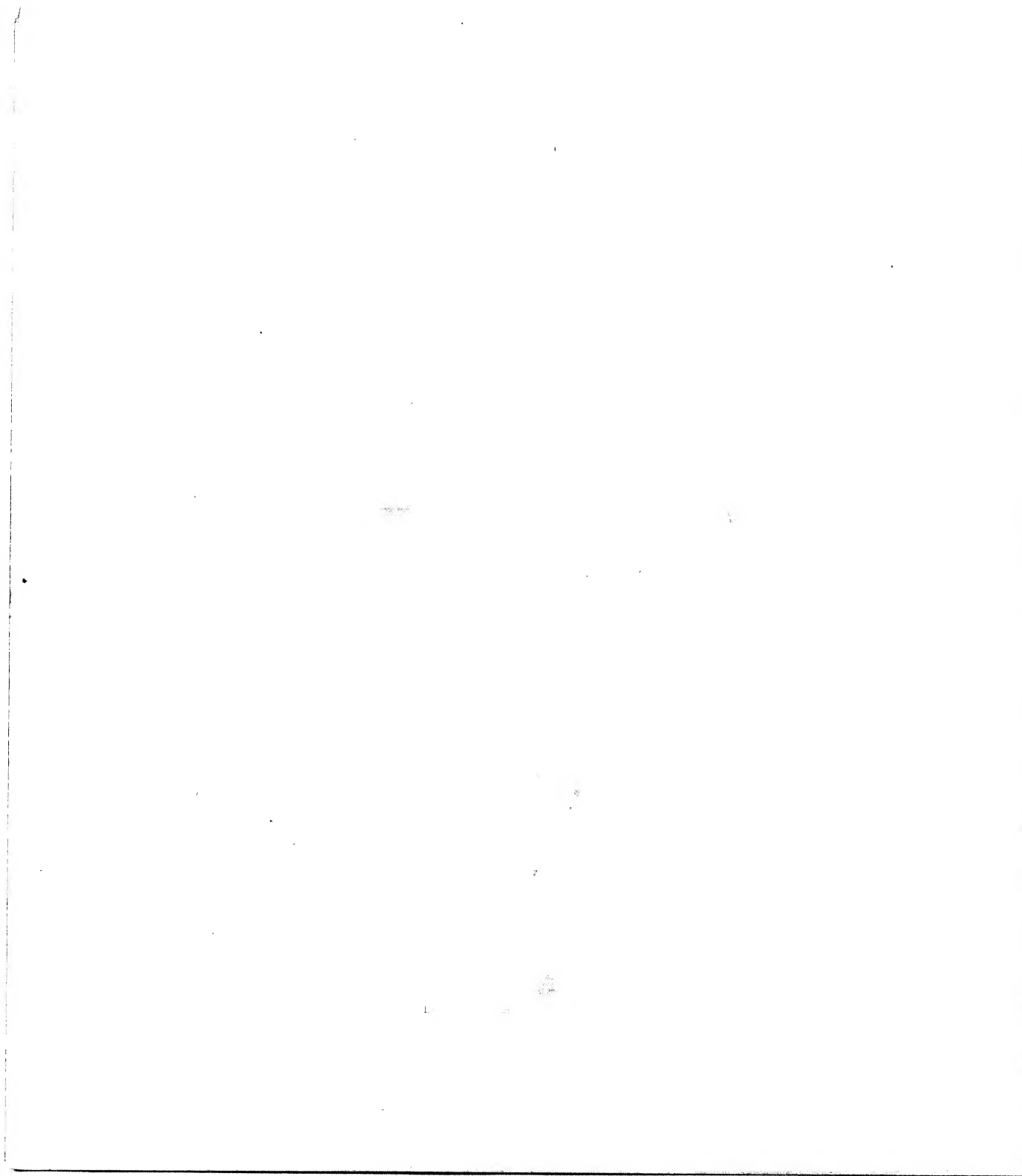


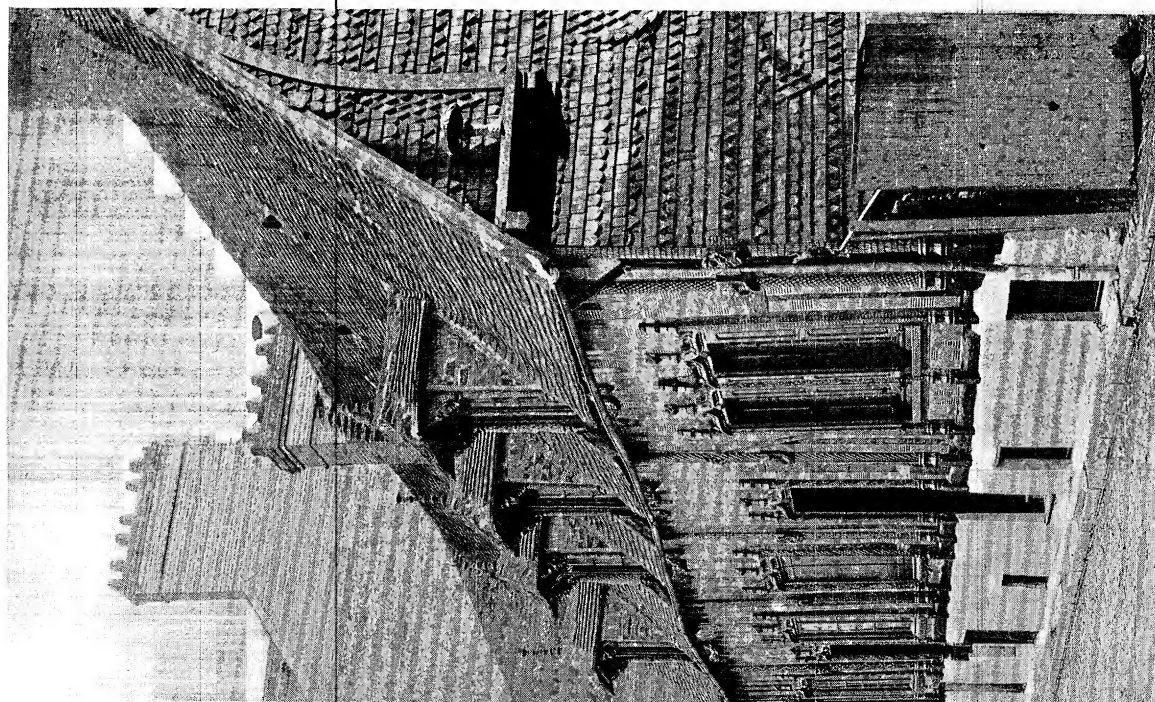
VANNES—HOUSES OF THE XV CENTURY



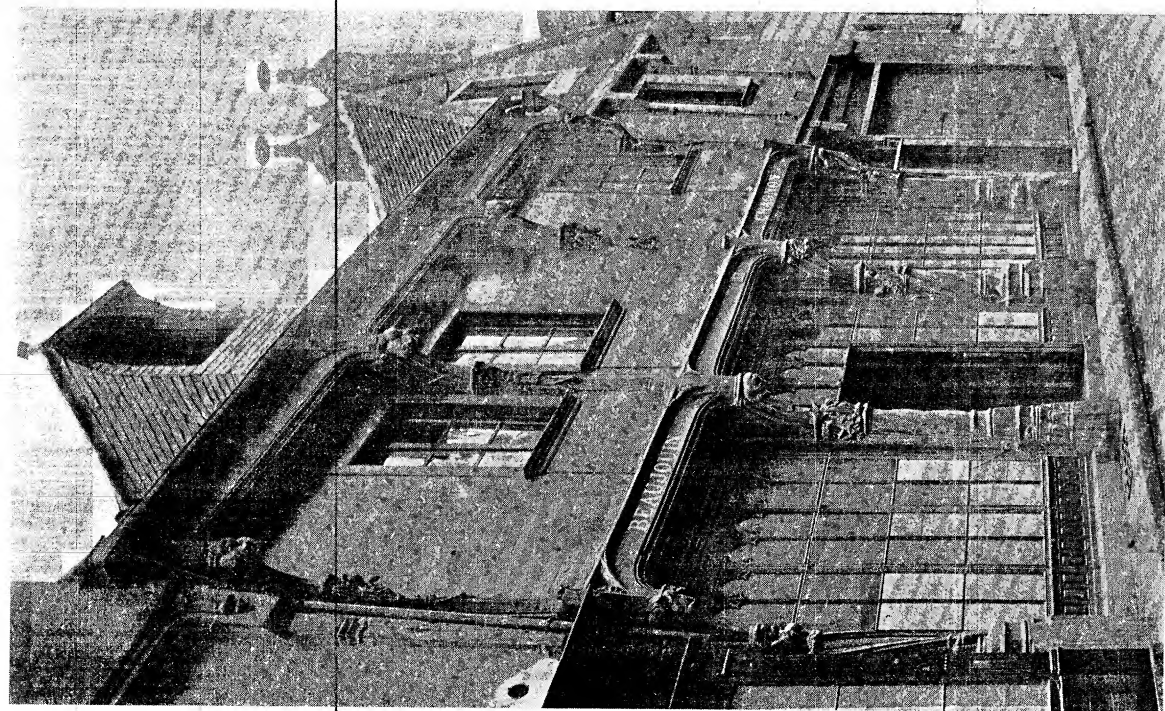
LOUVIERS—HOUSE OF THE XV CENTURY



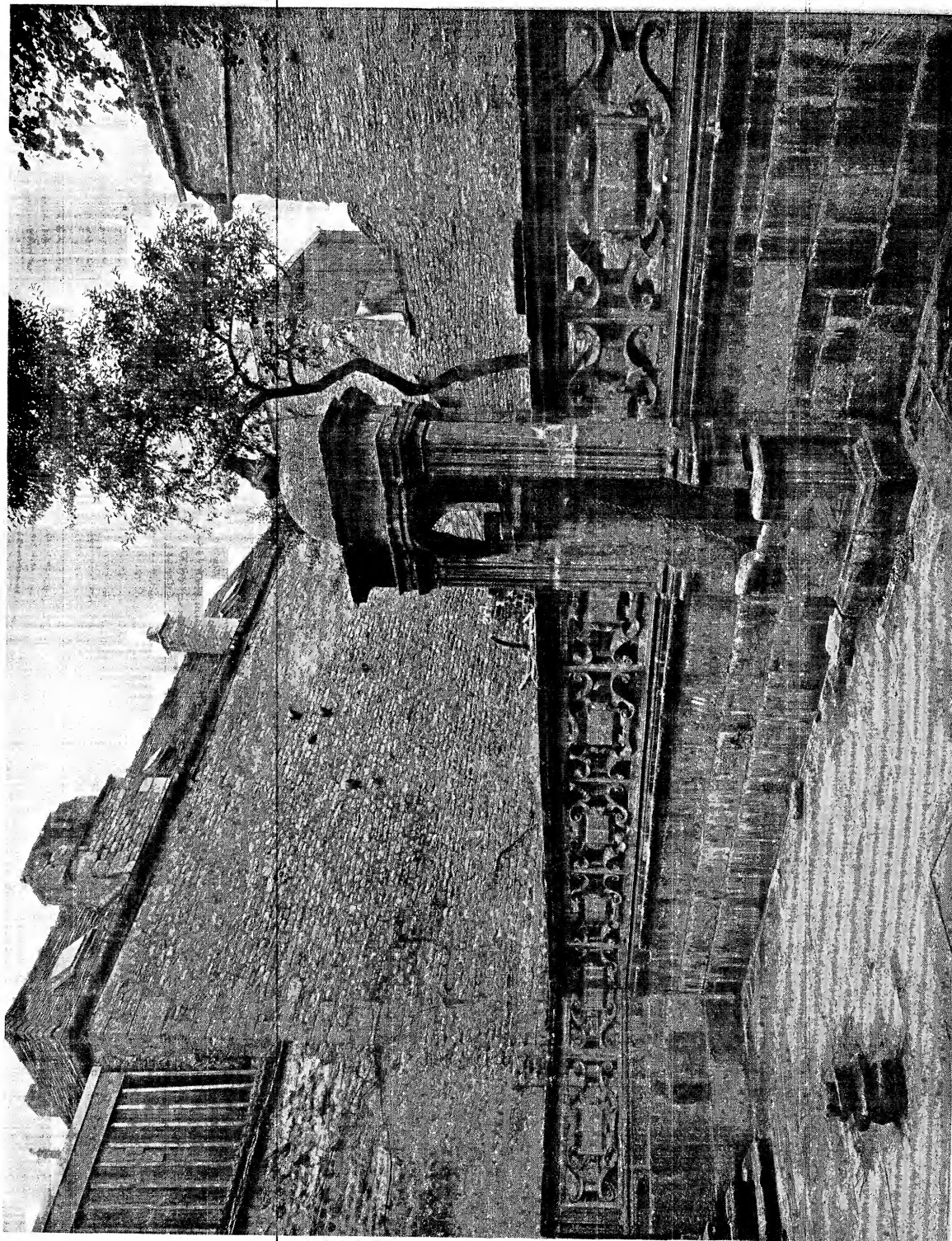




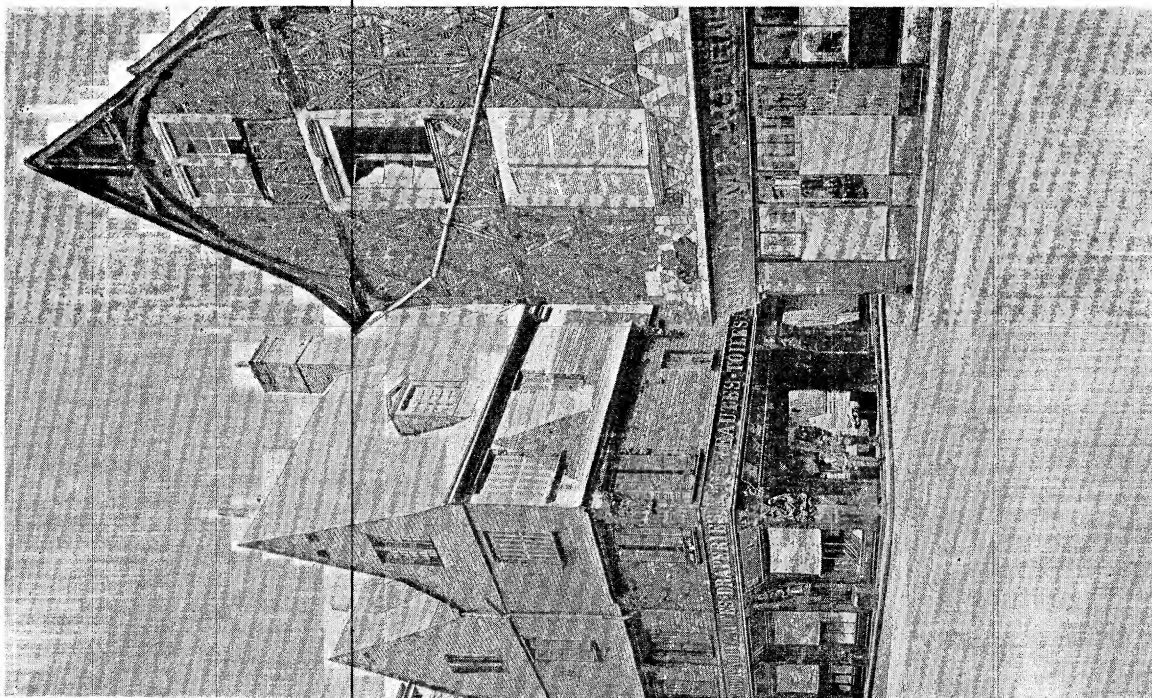
LISIEUX—OLD HOUSE IN RUE D'ORBEC



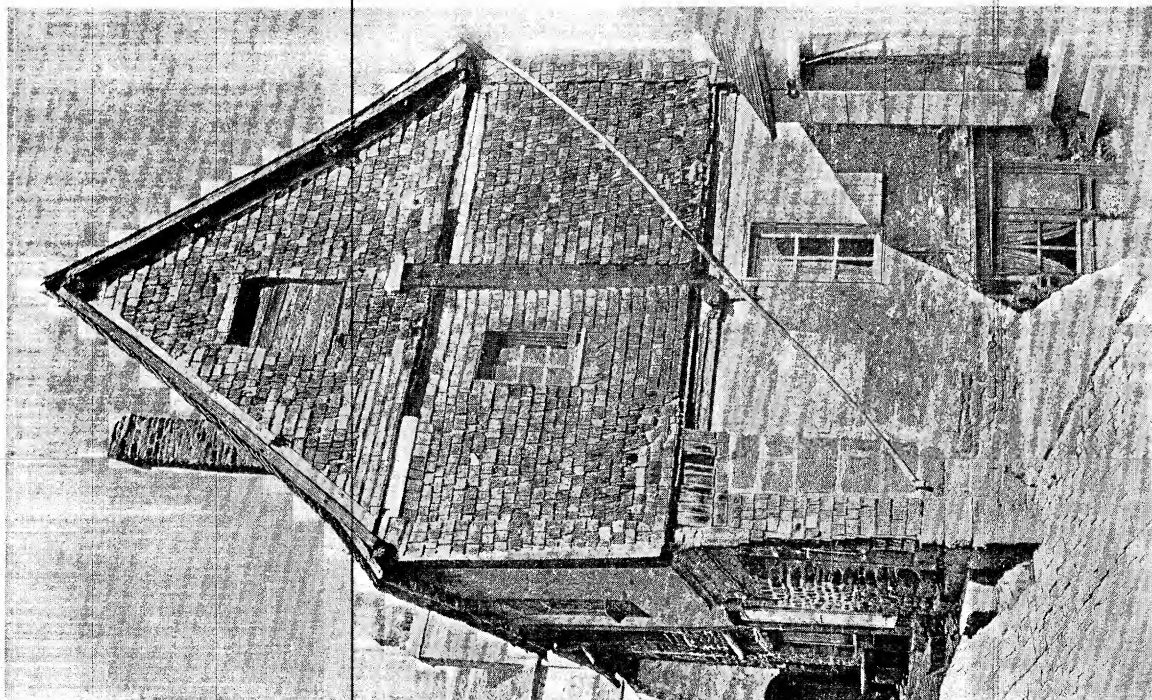
BOURGES—OLD HOUSE IN RUE BLANCHE



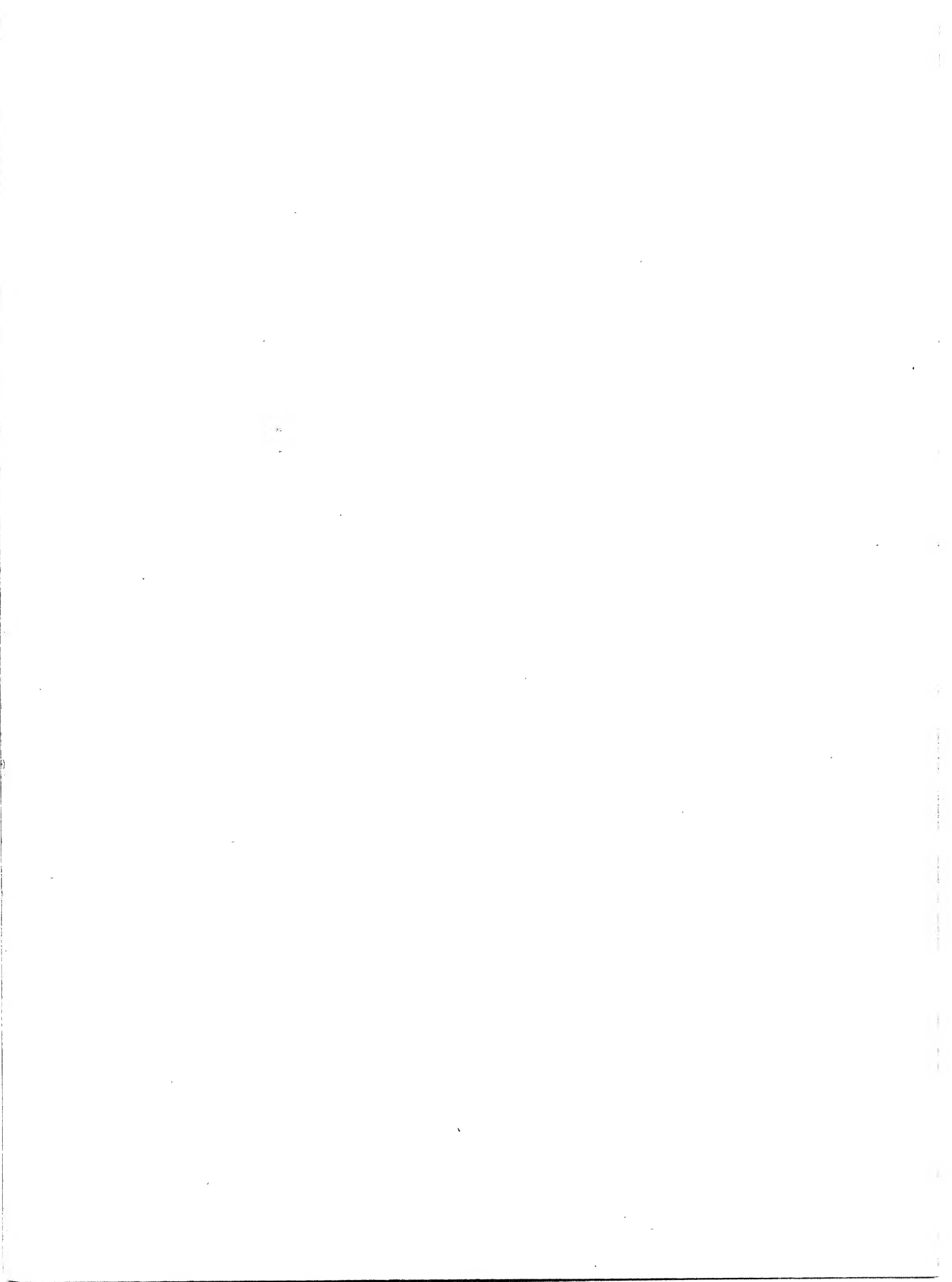
LANGRES-HOUSE IN RUE DU CARDINAL MORLOT

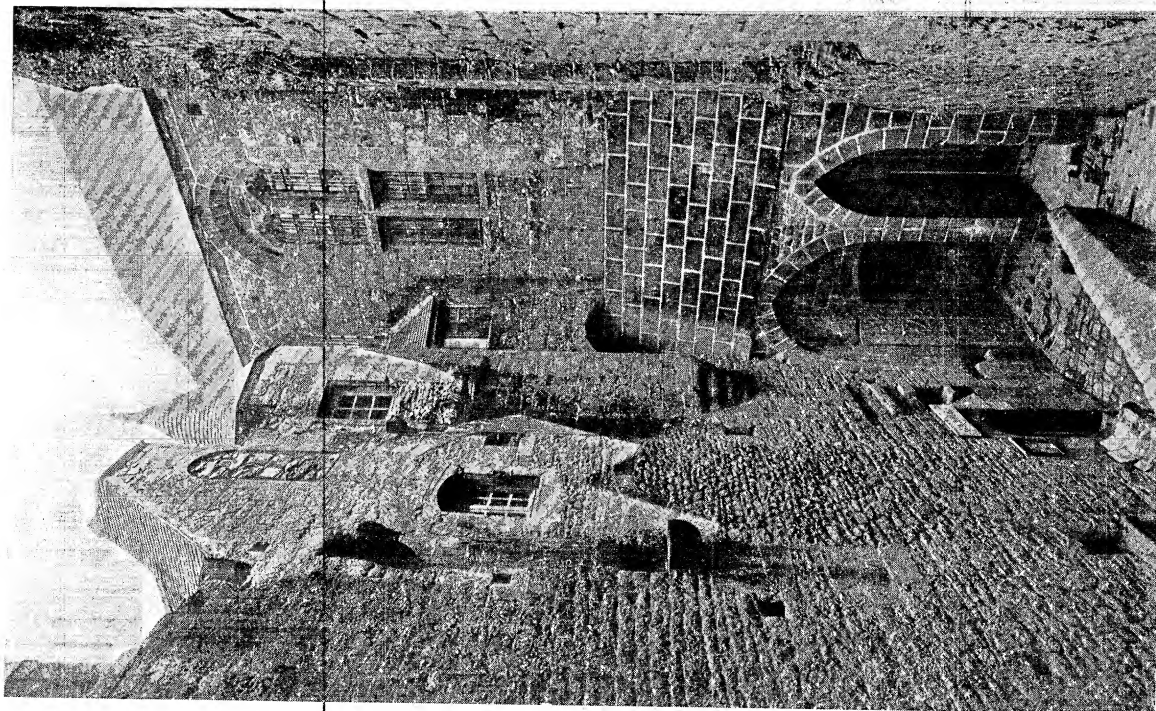


TOURS—OLD HOUSES IN RUE DU CHANGE

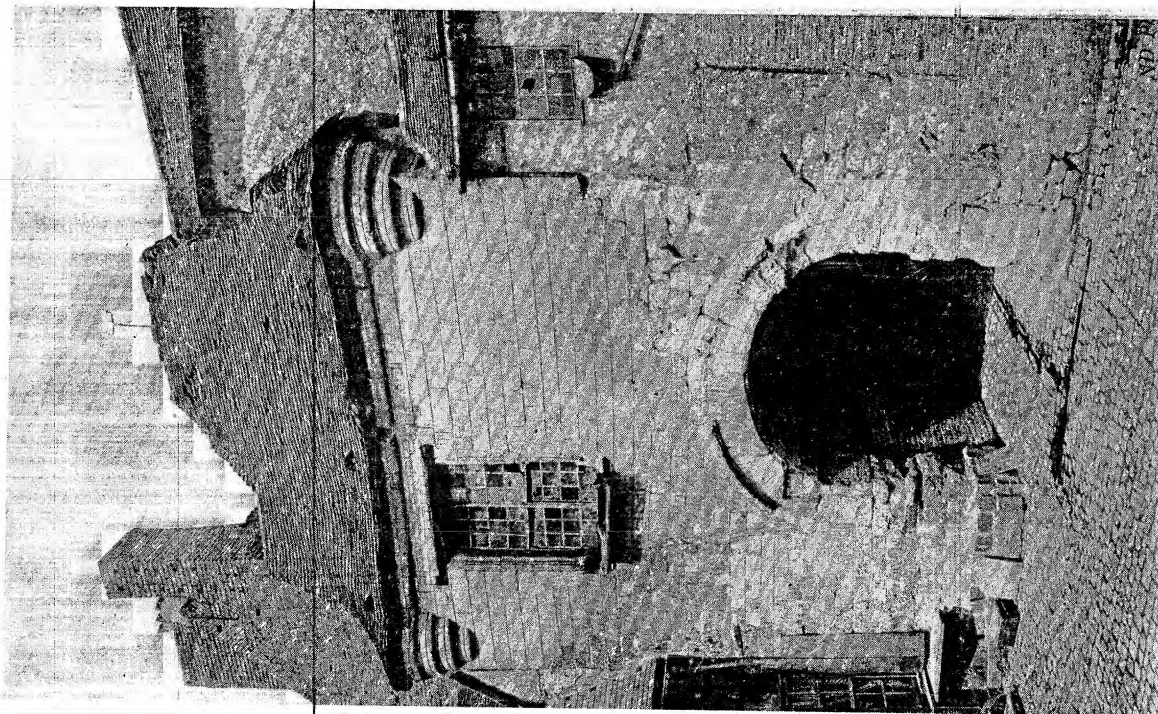


MONT-SAINT MICHEL—HOUSE OF THE XV CENTURY

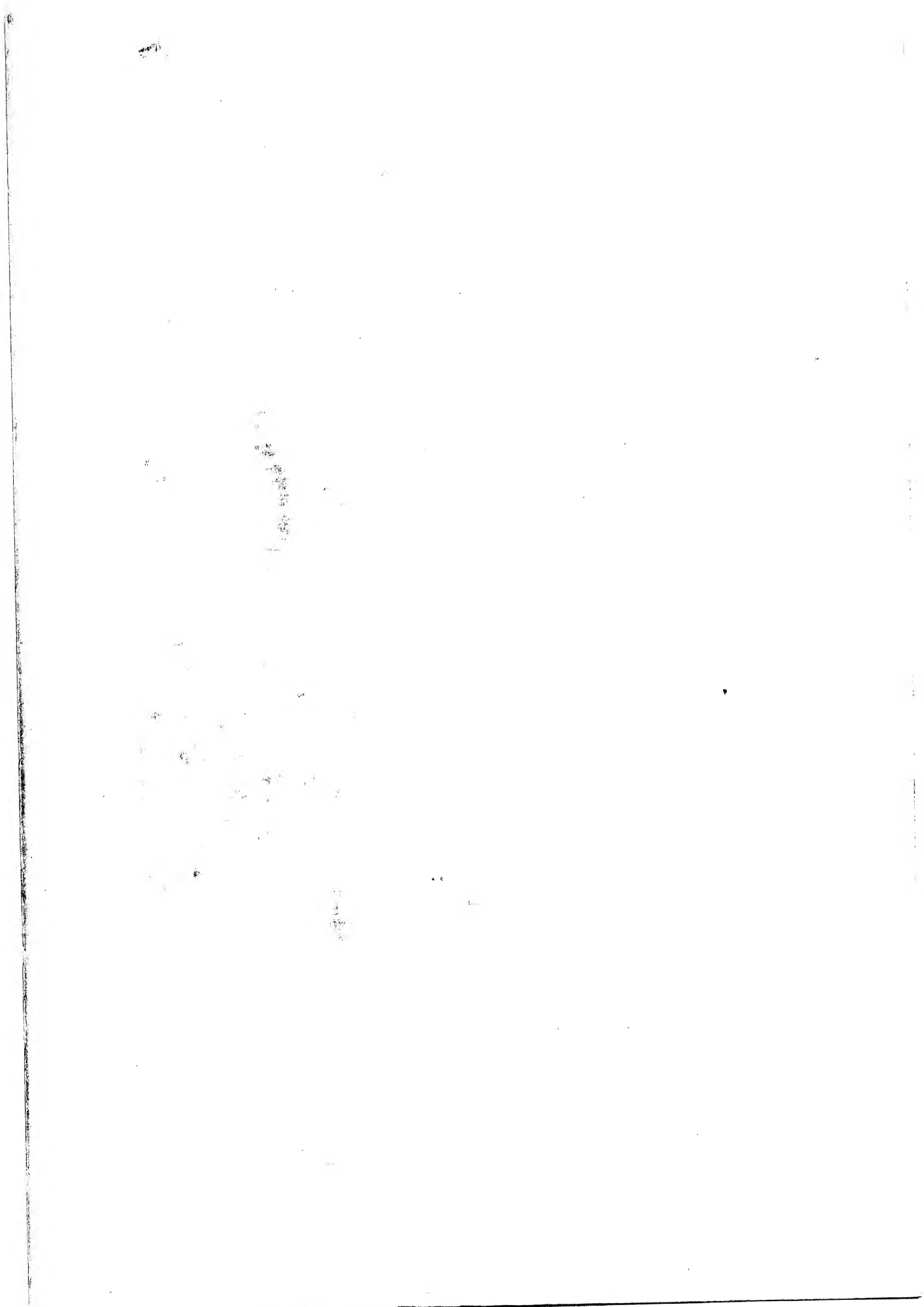




MONT SAINT MICHEL—COUR DE LA MERVEILLE



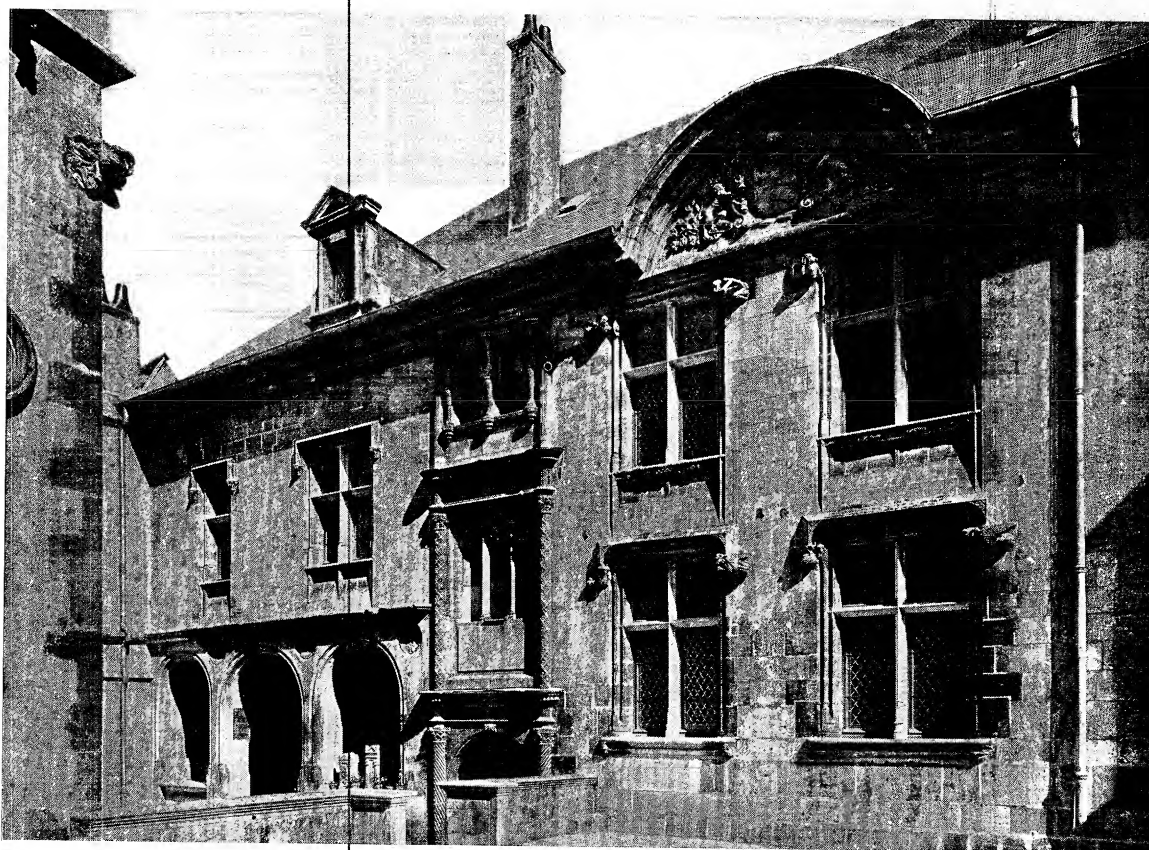
AMIENS—OLD CITY HALL



FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



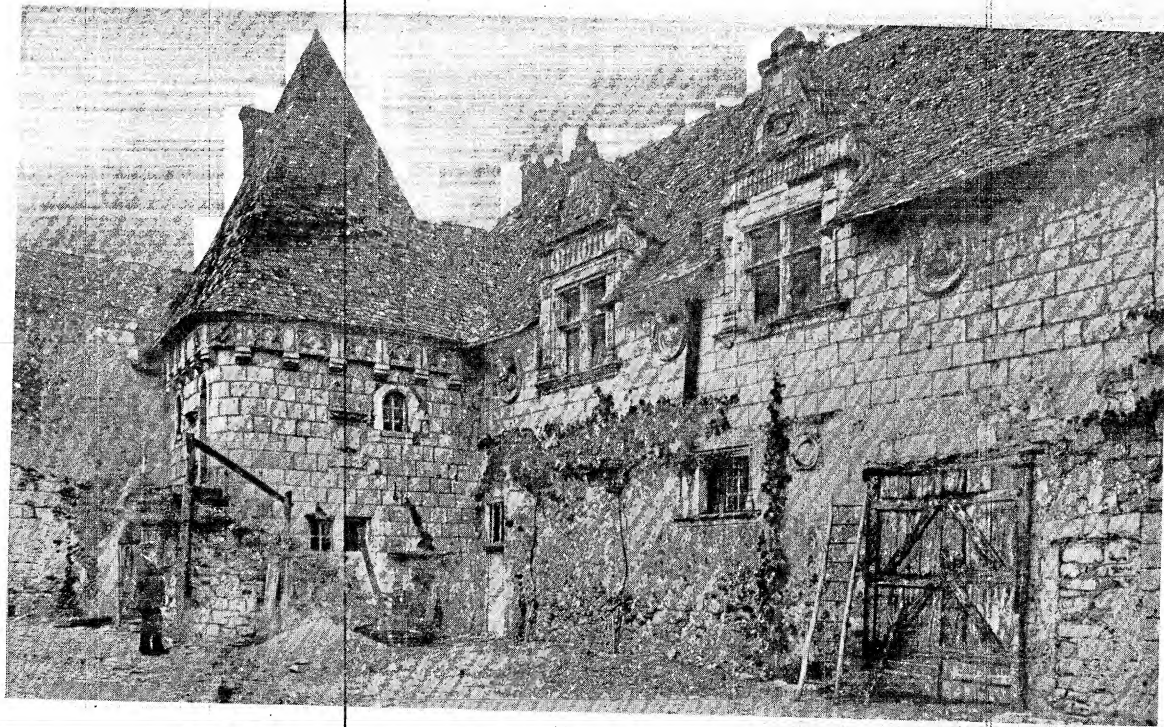
REIMS—HOTEL DE NICOLÁS LE VERGEUR



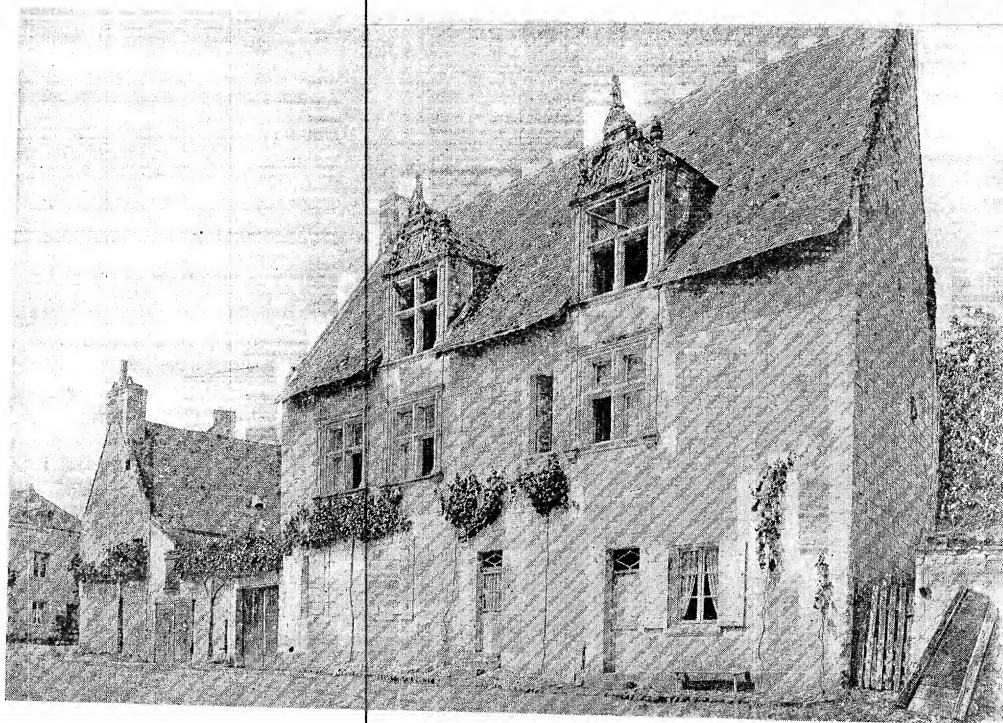
BOURGES—HOTEL LALLEMANT



FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

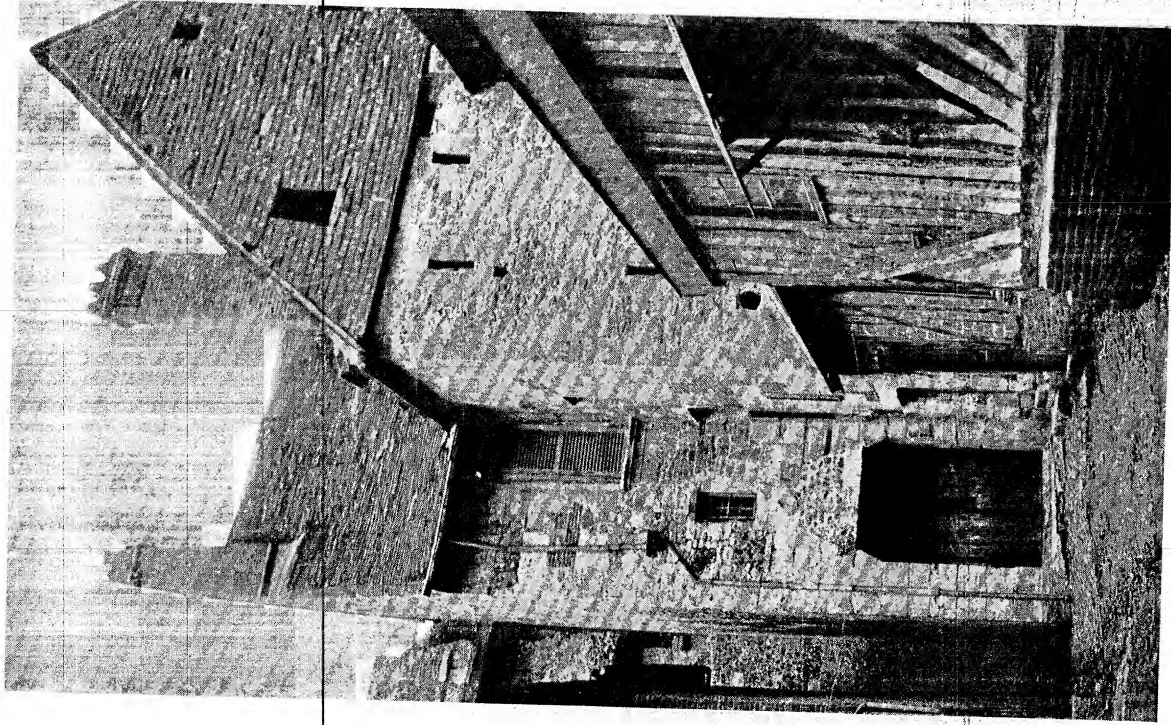


ST. REMY-LA-VARENNE—THE PRIORY

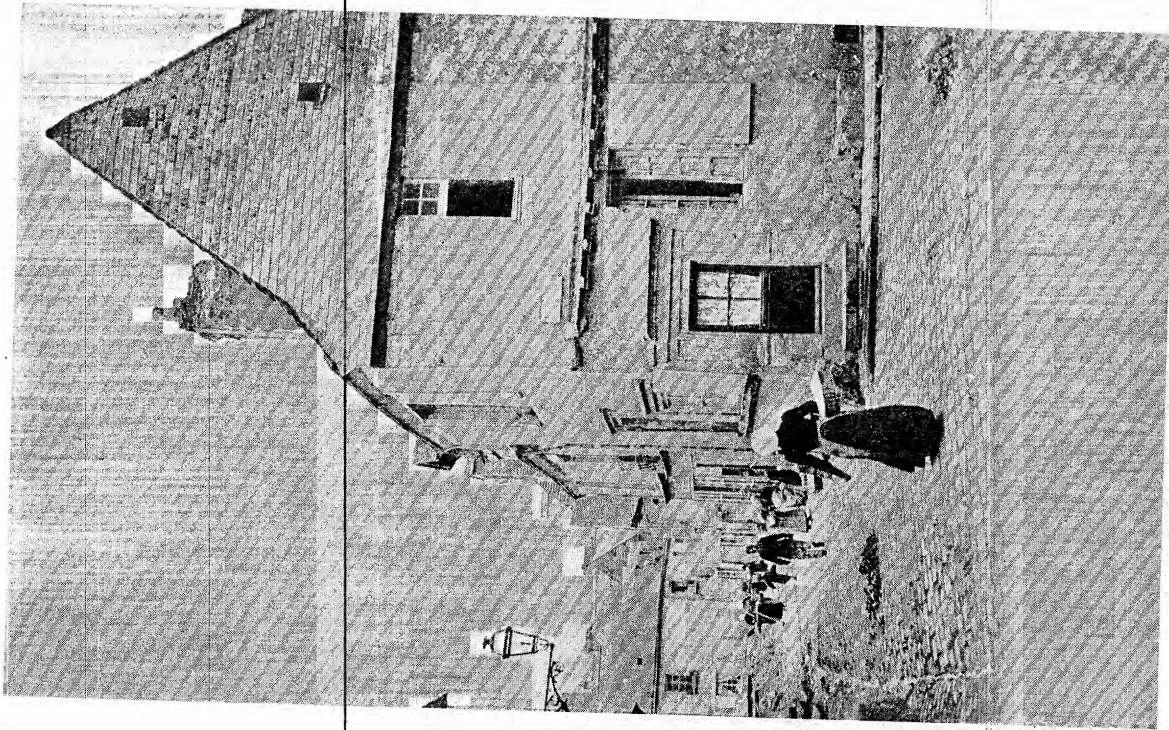


CUNAUT—HOUSE OF THE XVI CENTURY





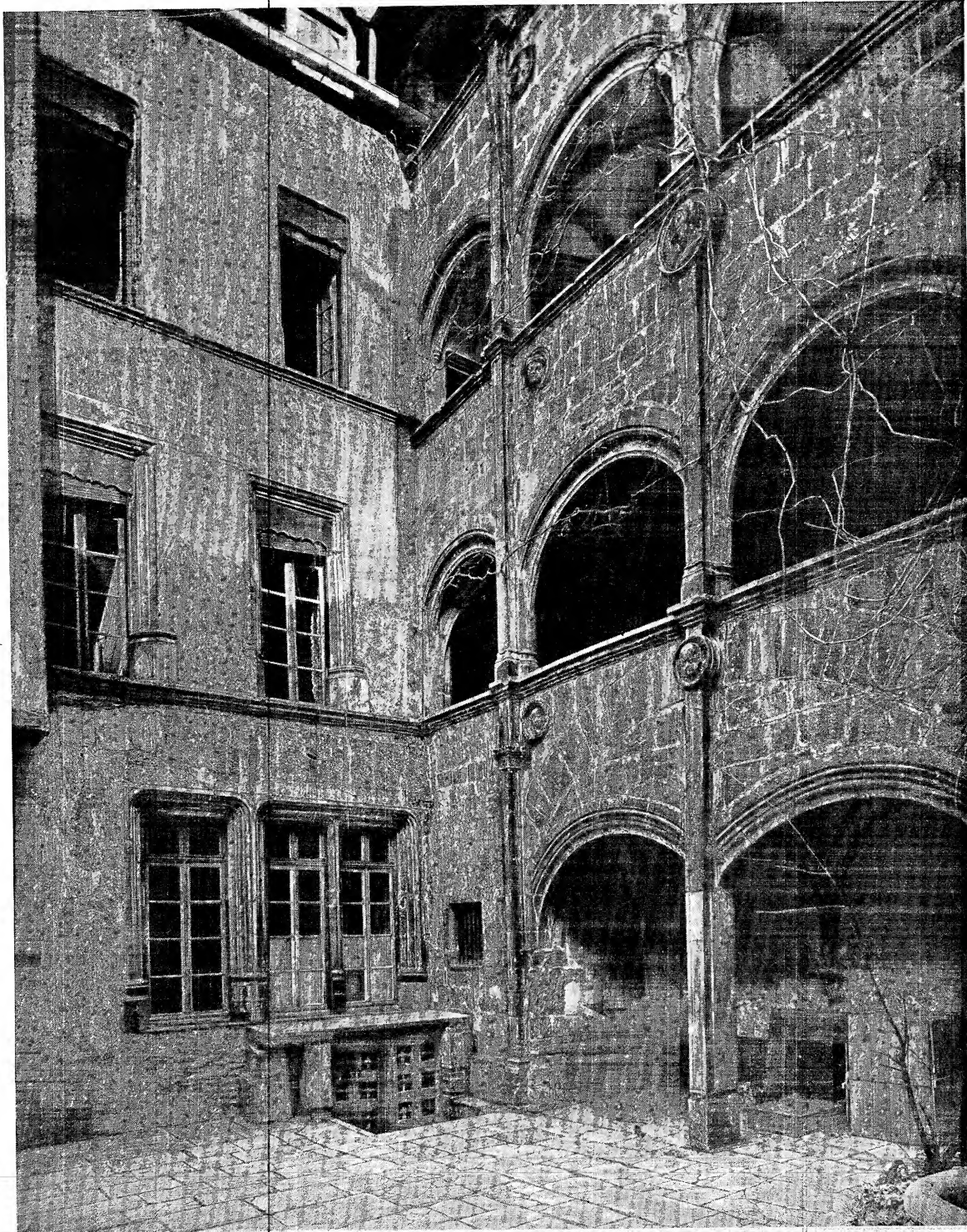
LISIEUX—MANOIR CARRE



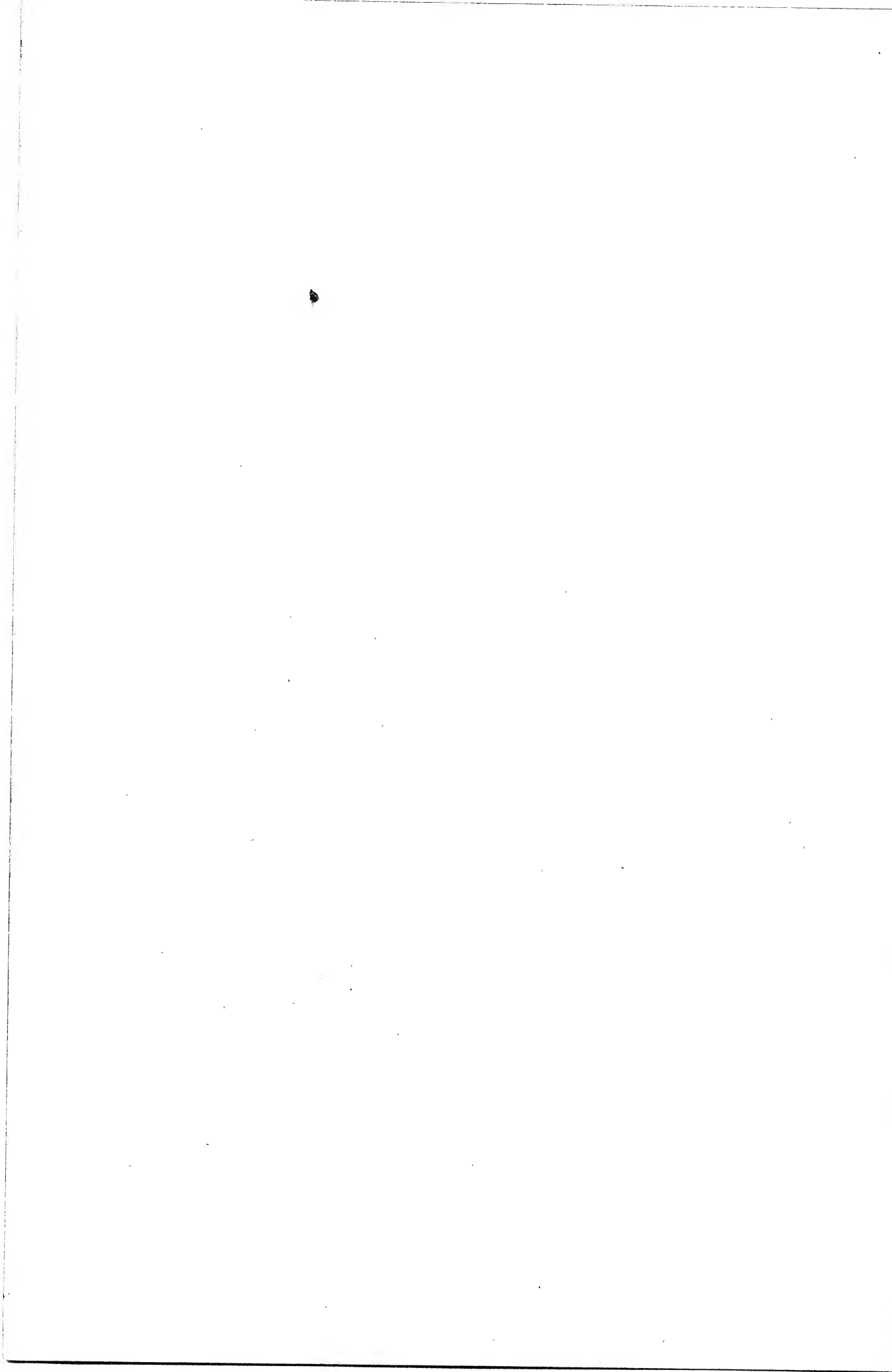
LE VIEUX MANS—HOUSE IN RUE SAINTE-ANNE

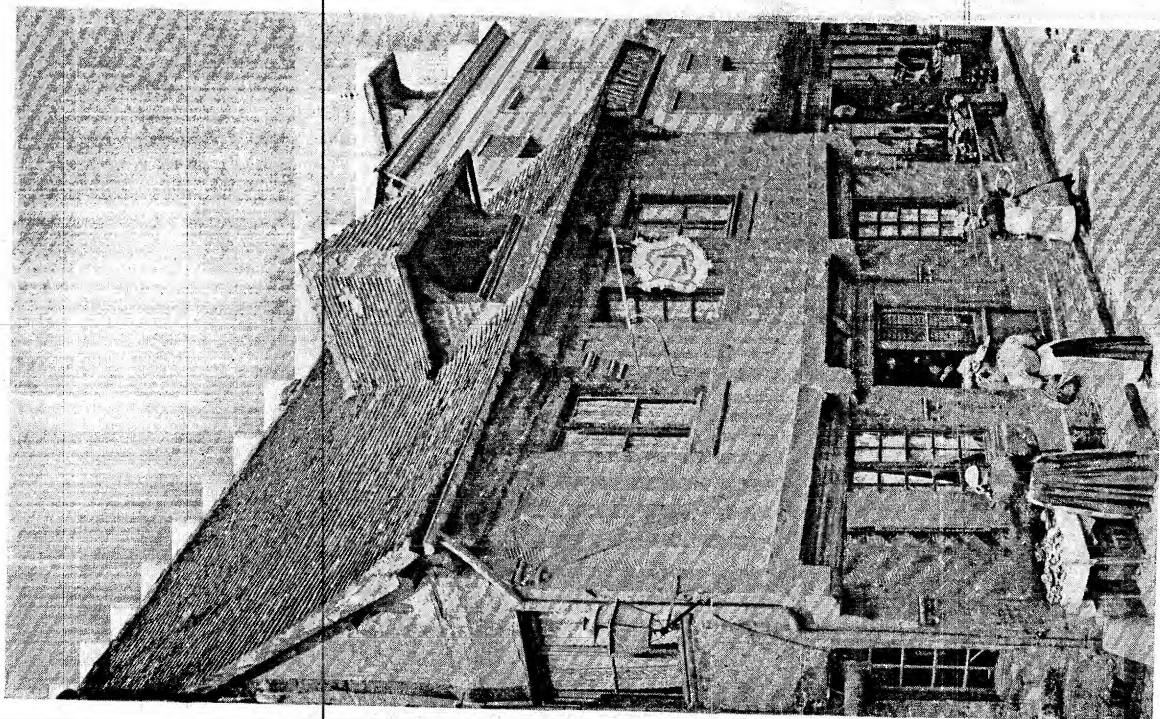


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PITTSBURGH, PA.

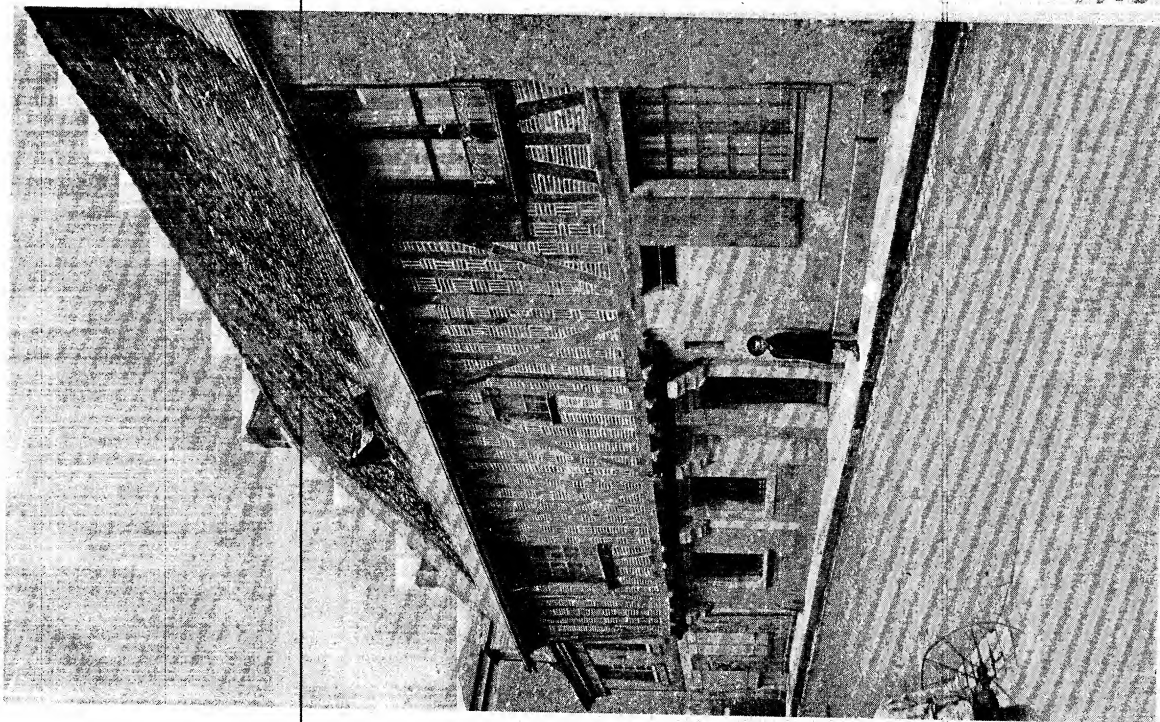


BEAUNE—HÔTEL DE LA MARE—INTERIOR COURT





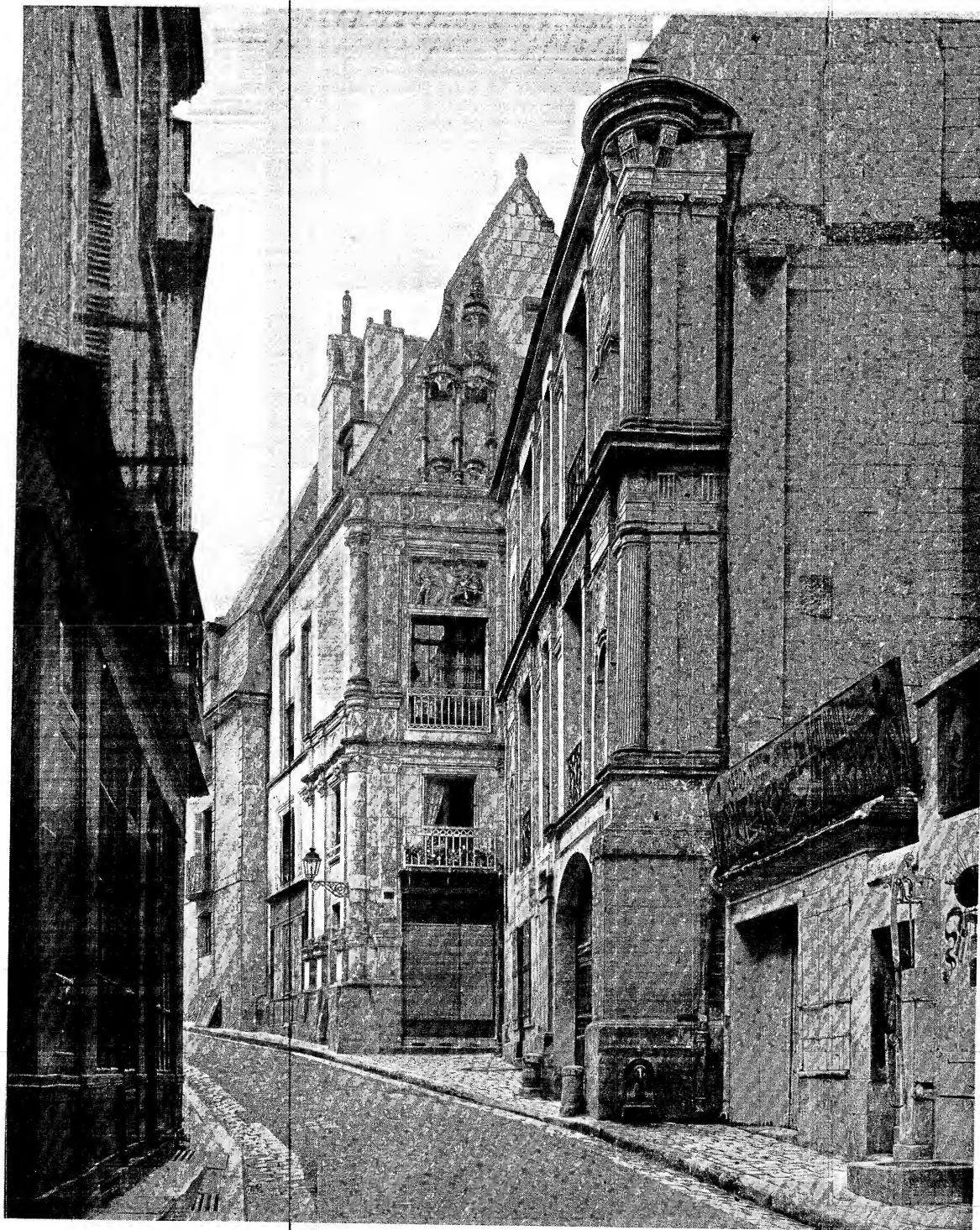
ORBEC—HOTEL DE L'ÉQUERRE



AZAY-LE-RIDEAU—HOUSE BUILT IN 1442

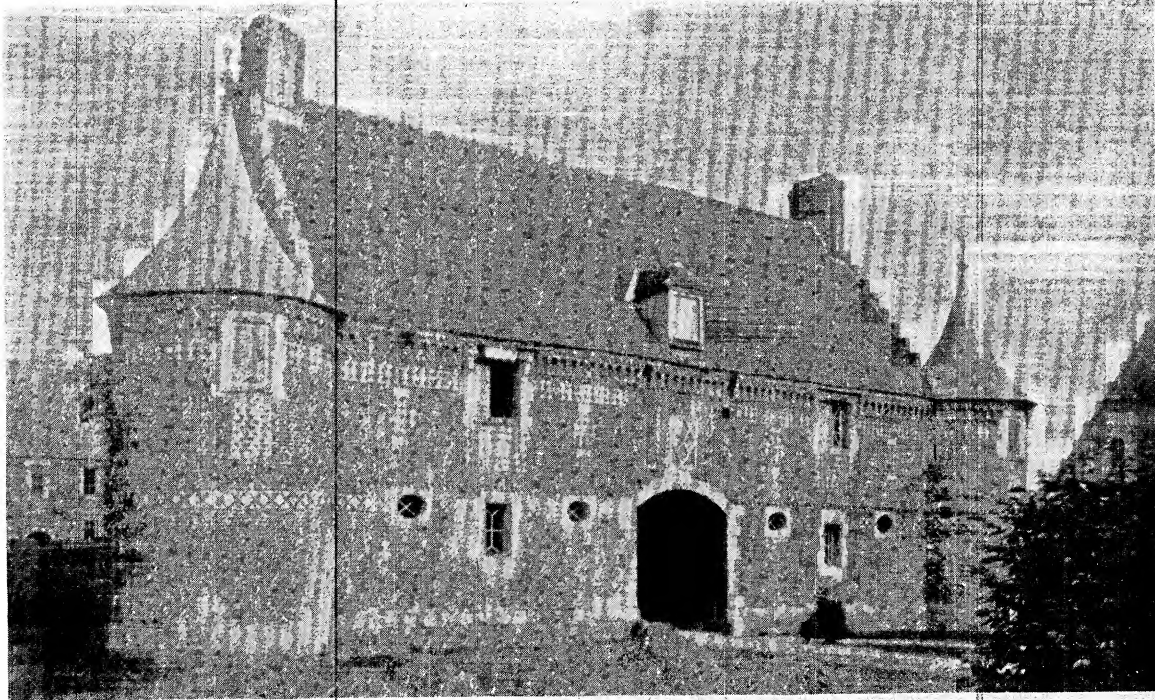
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

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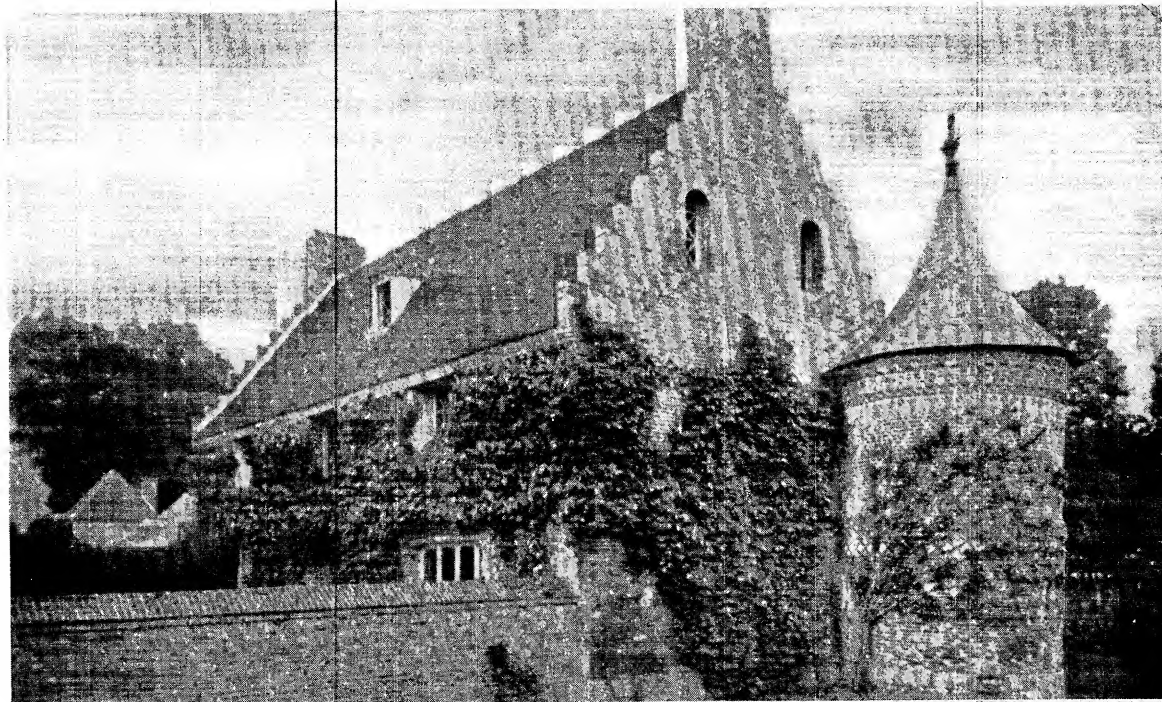


LOCHES—MAISONS DU CENTAURE ET LA CHANCELLERIE

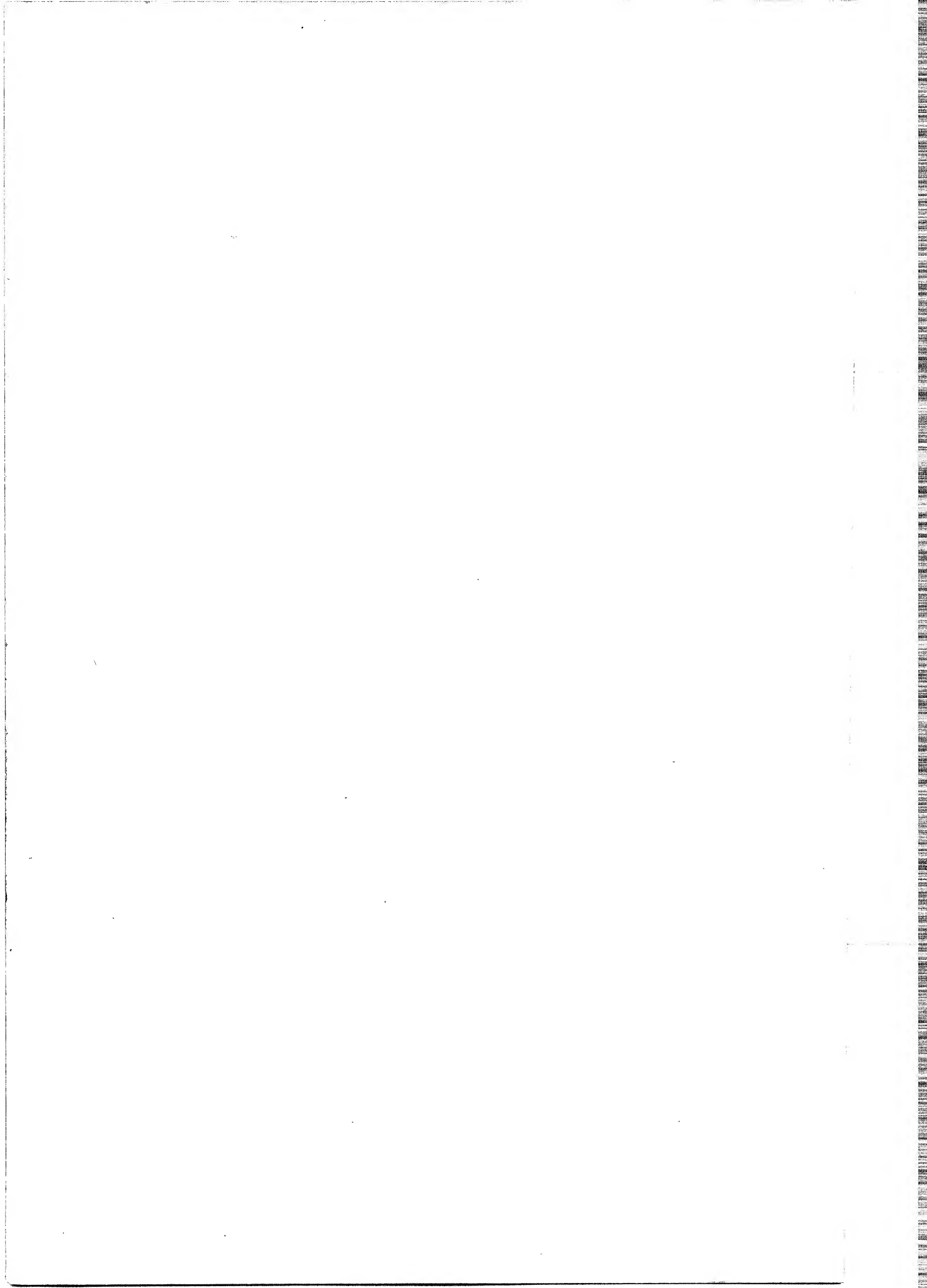
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

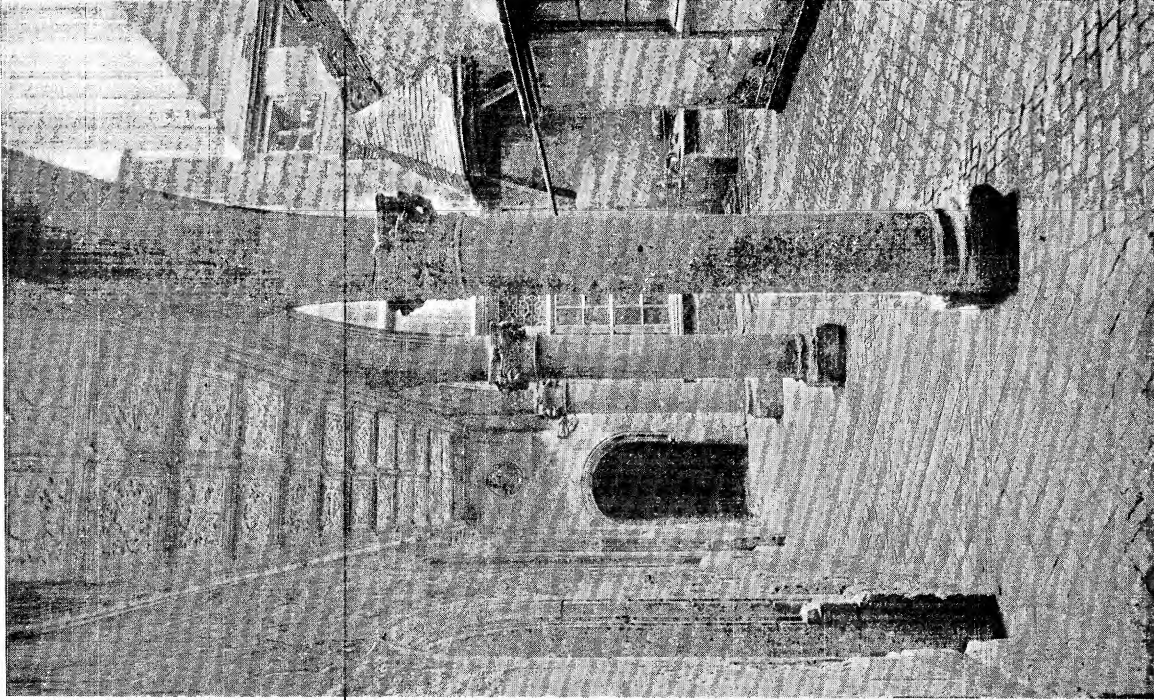


ARCHELLES—NORMANDY—MANOR HOUSE—FRONT VIEW

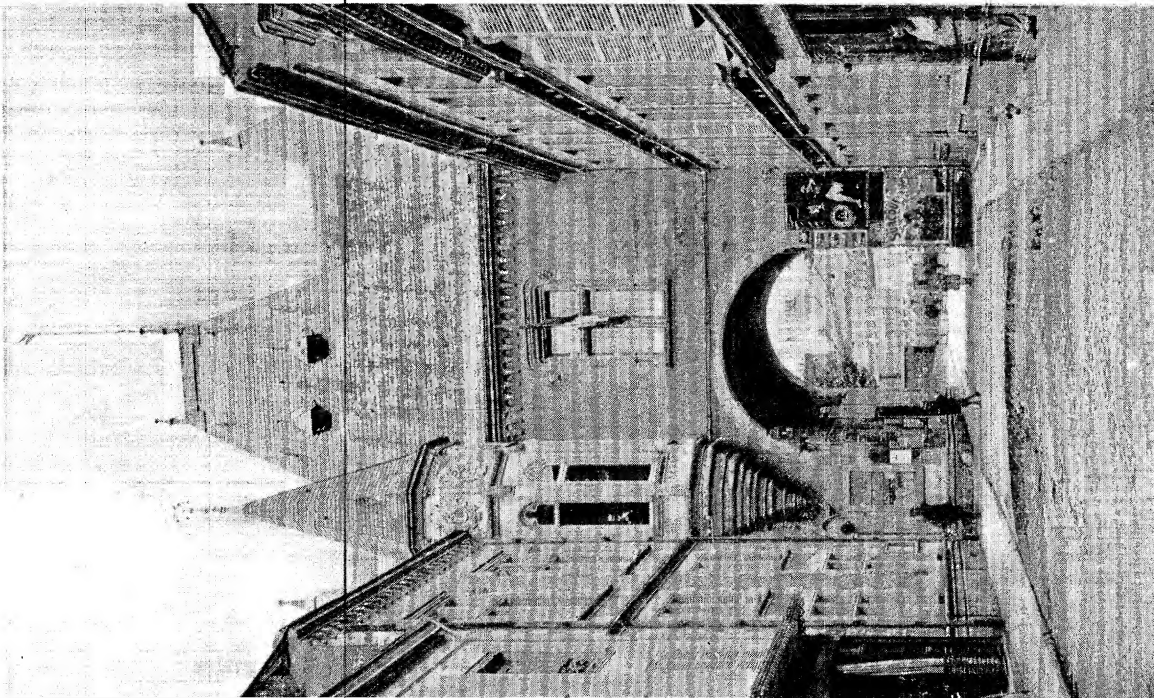


ARCHELLES—NORMANDY—MANOR HOUSE—SIDE VIEW

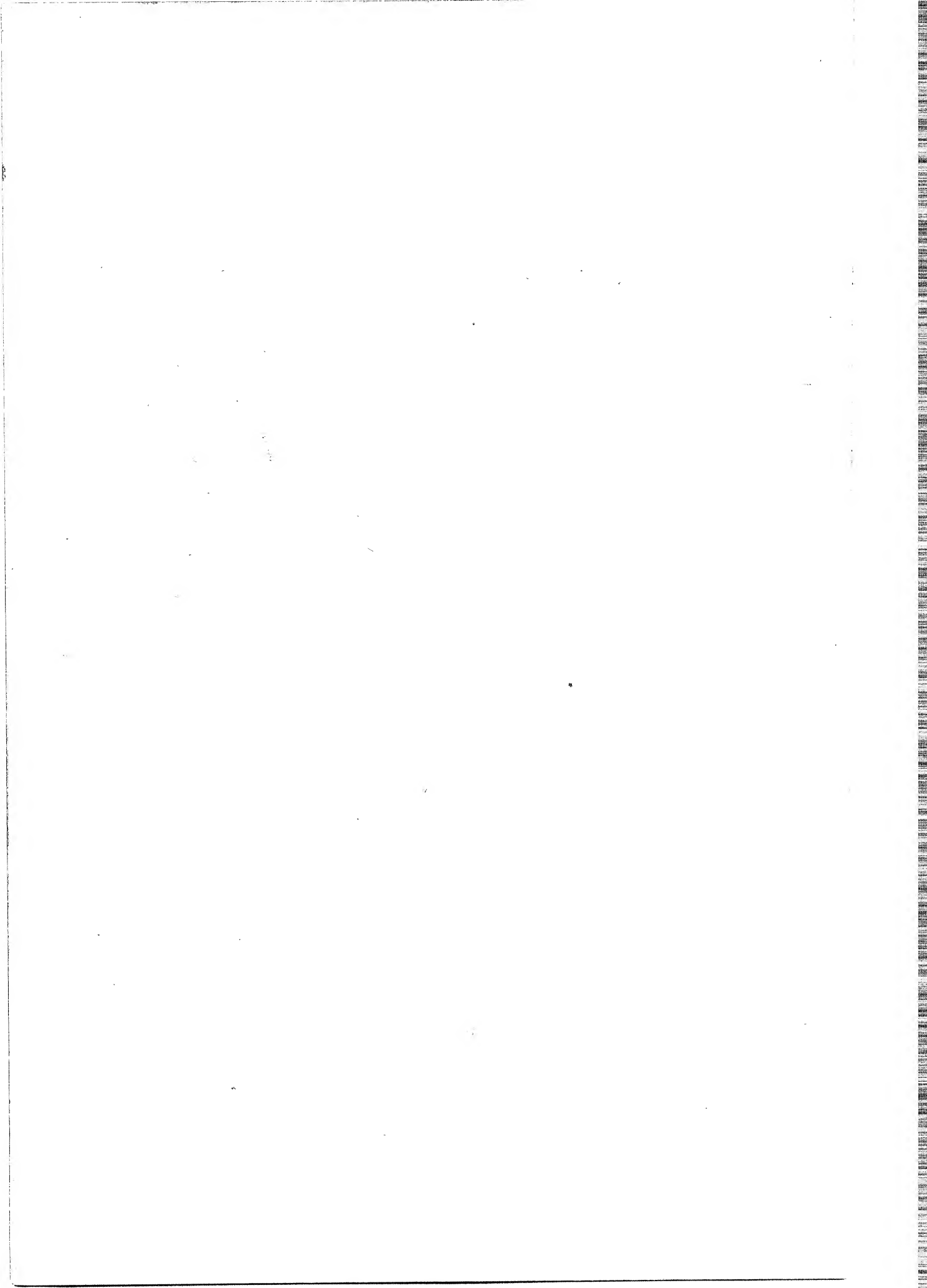


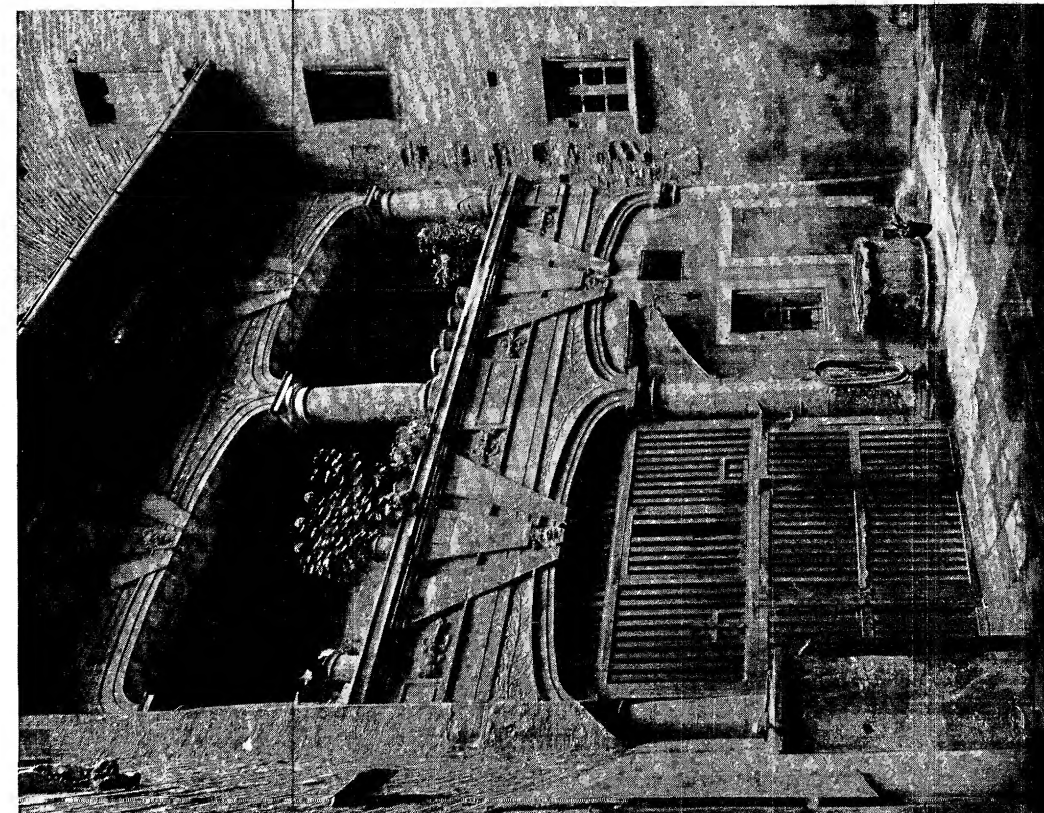


ORLEANS—CORRIDOR IN THE HOUSE OF AGNES SOREL

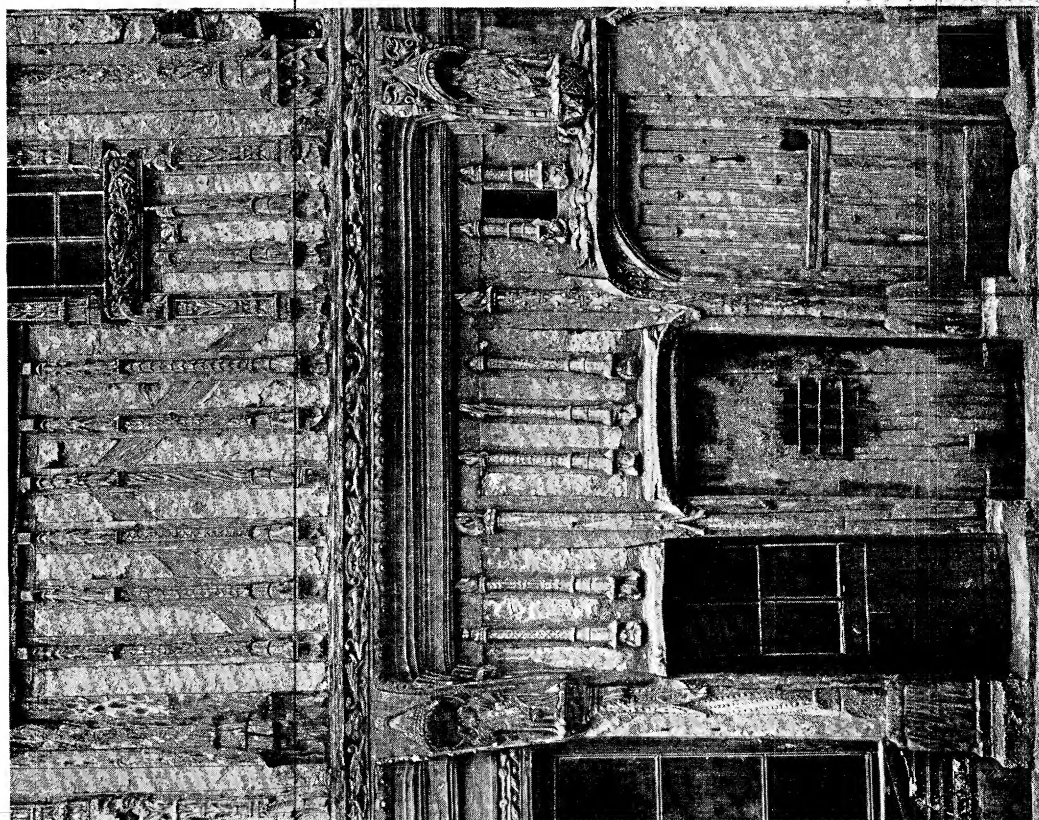


VENDÔME—CITY HALL

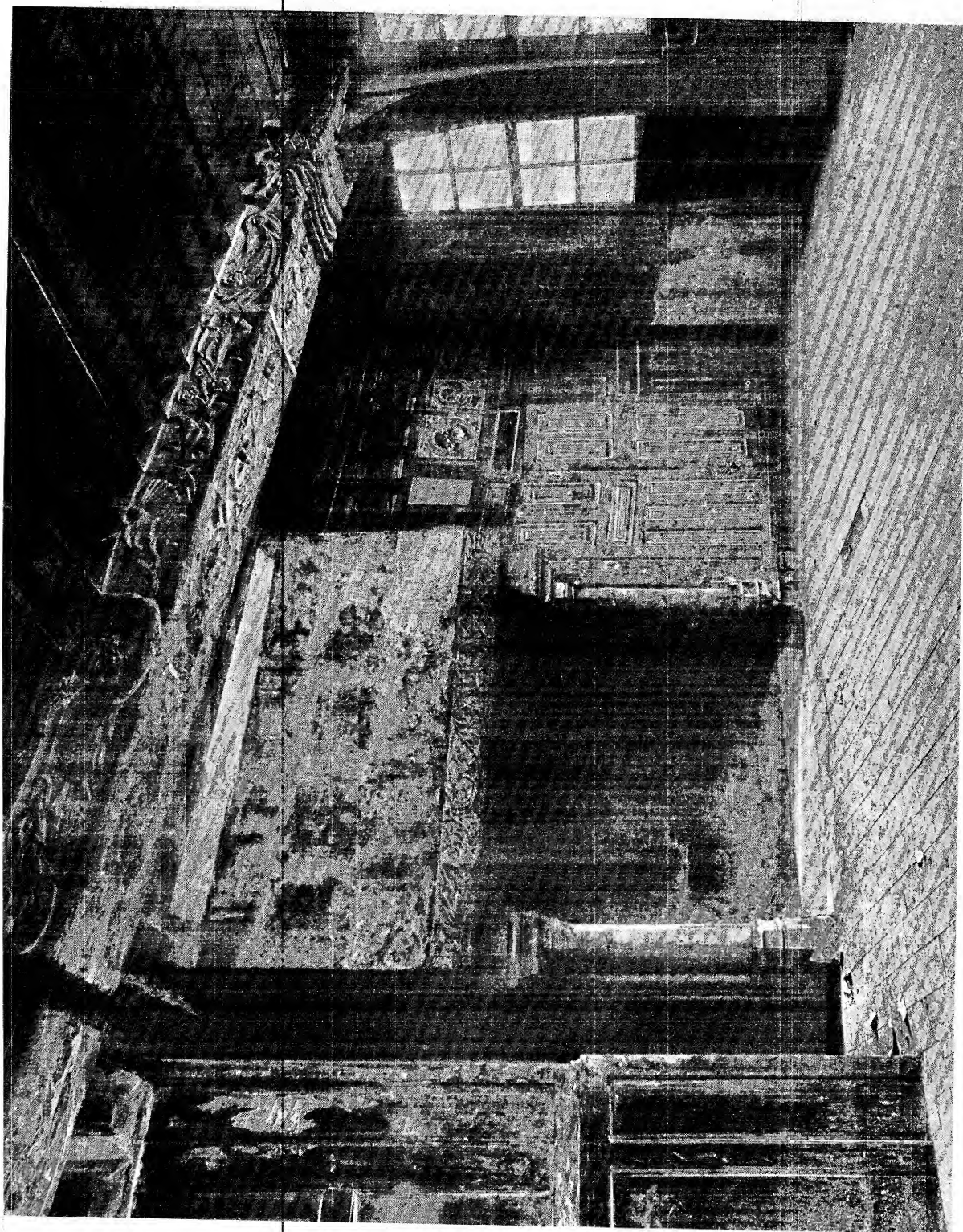




ALBI—HÔTEL DE REYNES

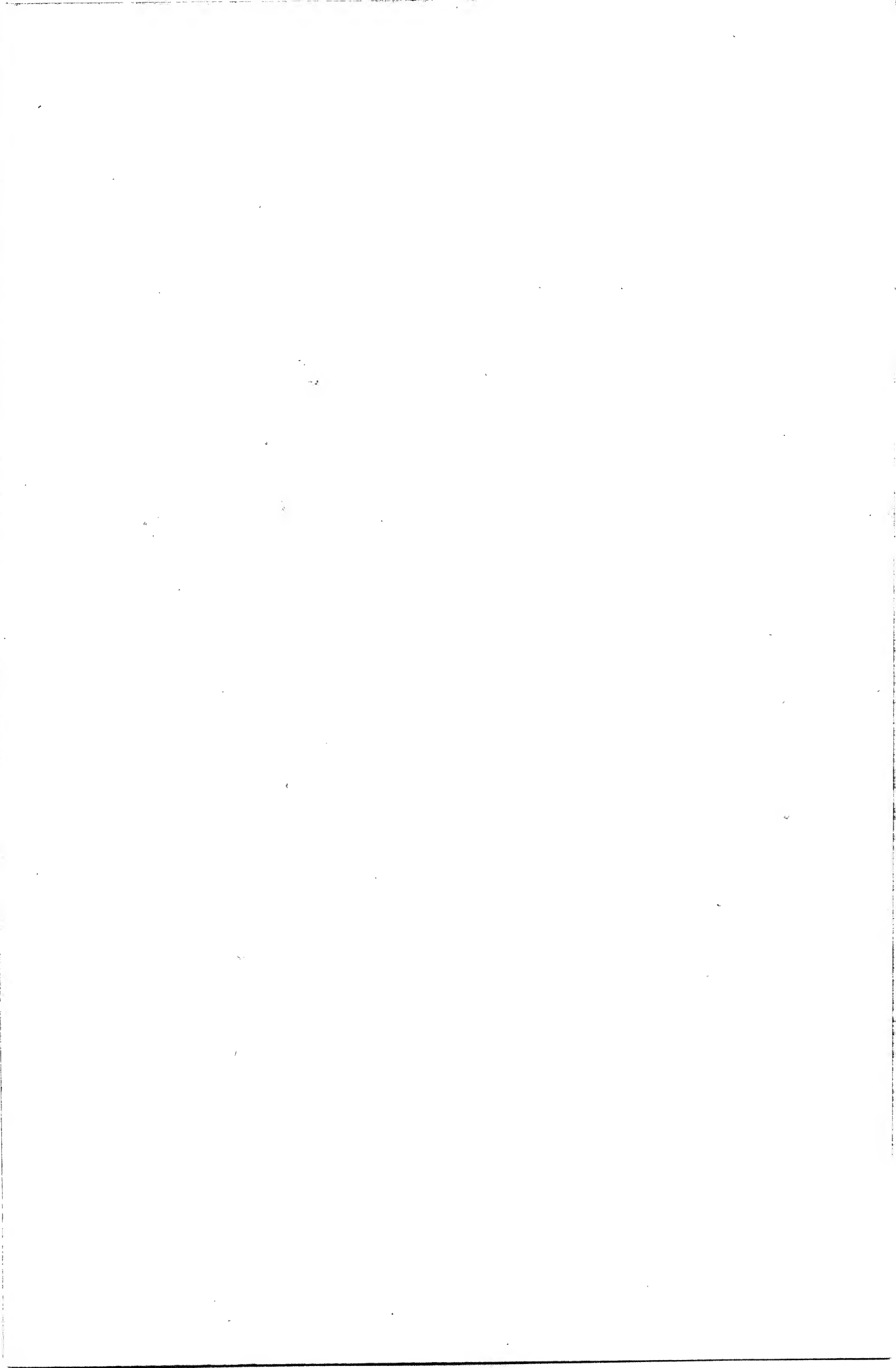


GALLARDON—HOUSE IN RUE LA GRANDE

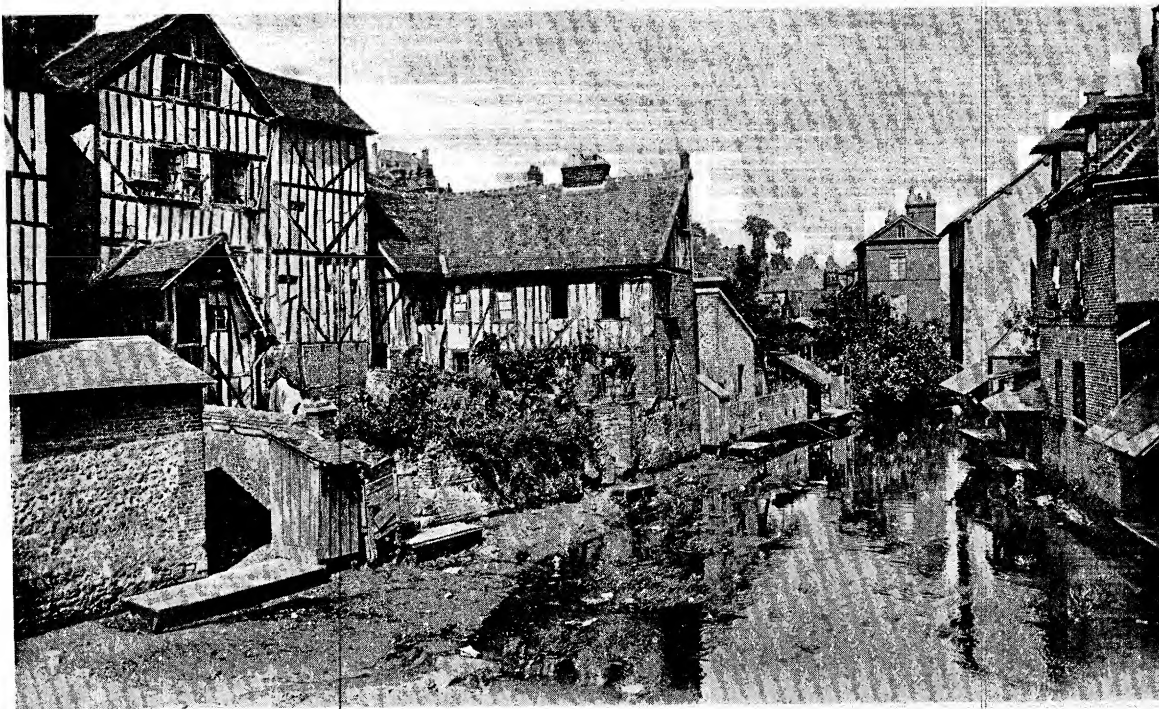


LISIEUX—ROOM IN HOUSE IN RUE AUX FÈVRES
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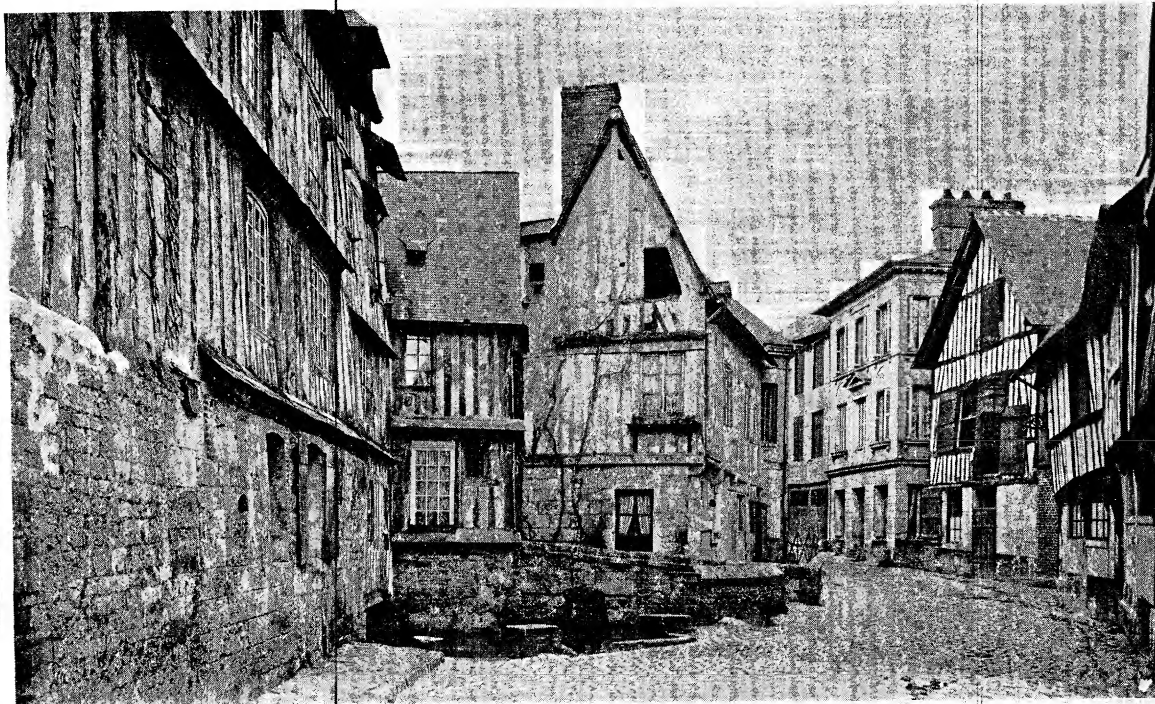
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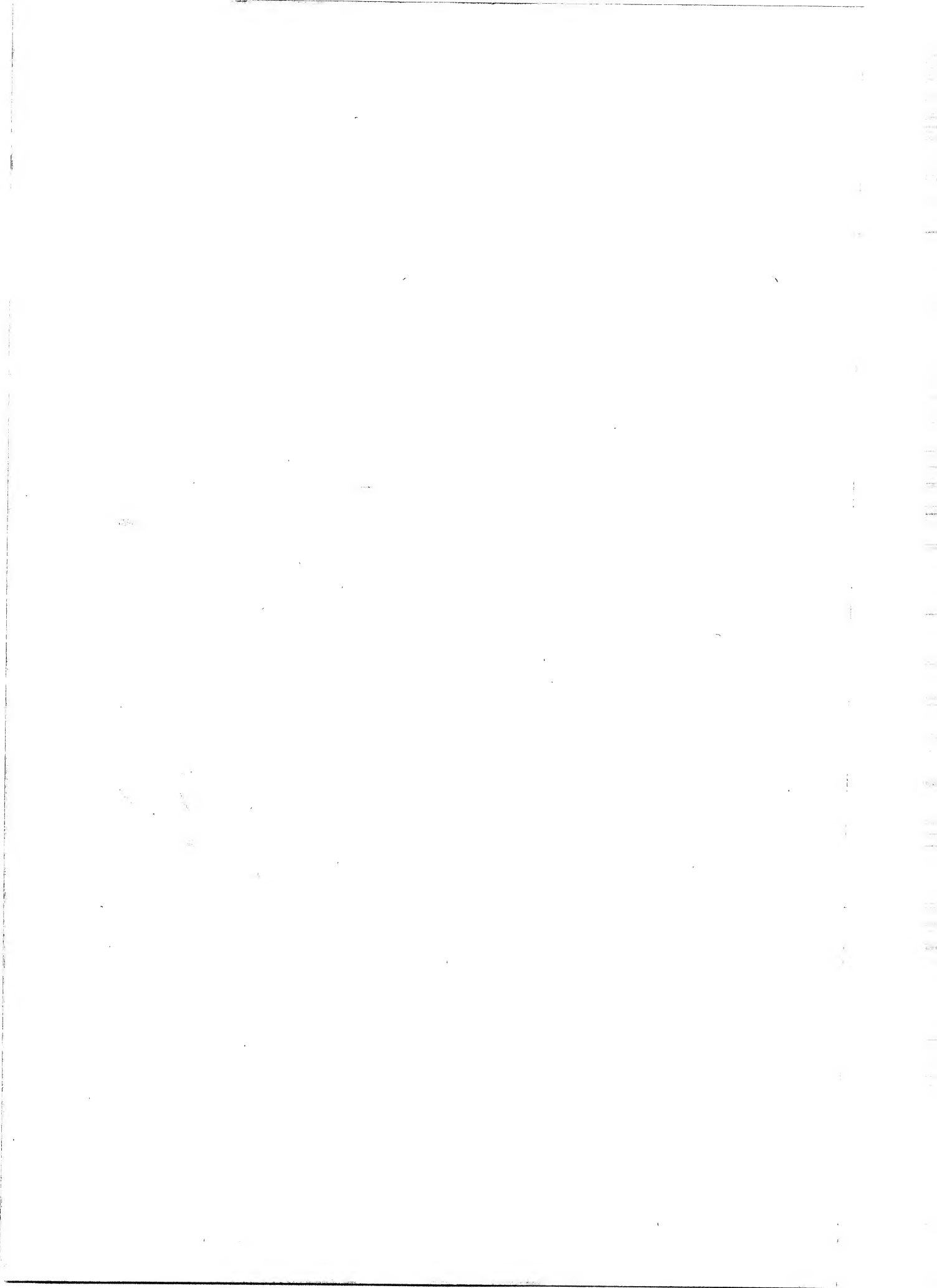
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



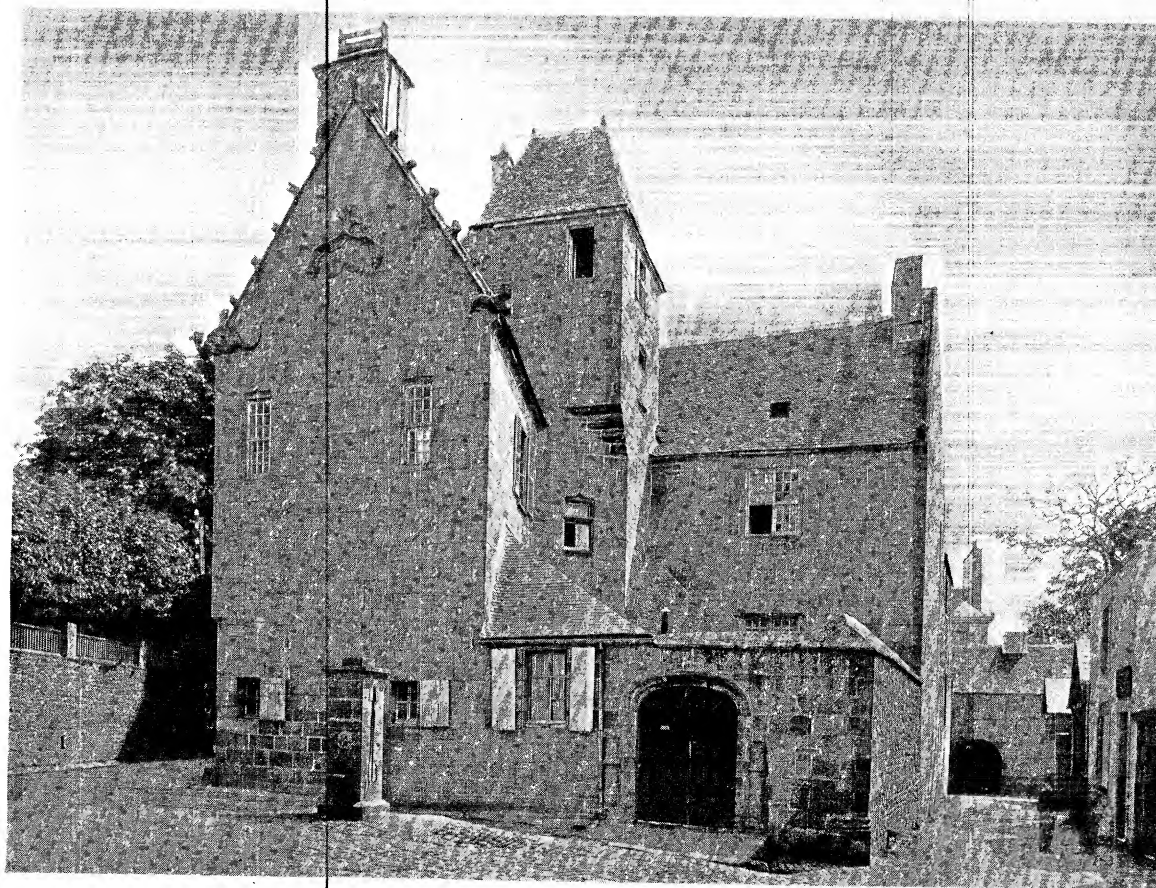
LISIEUX—OLD HOUSES NEAR THE PONT DE CAEN



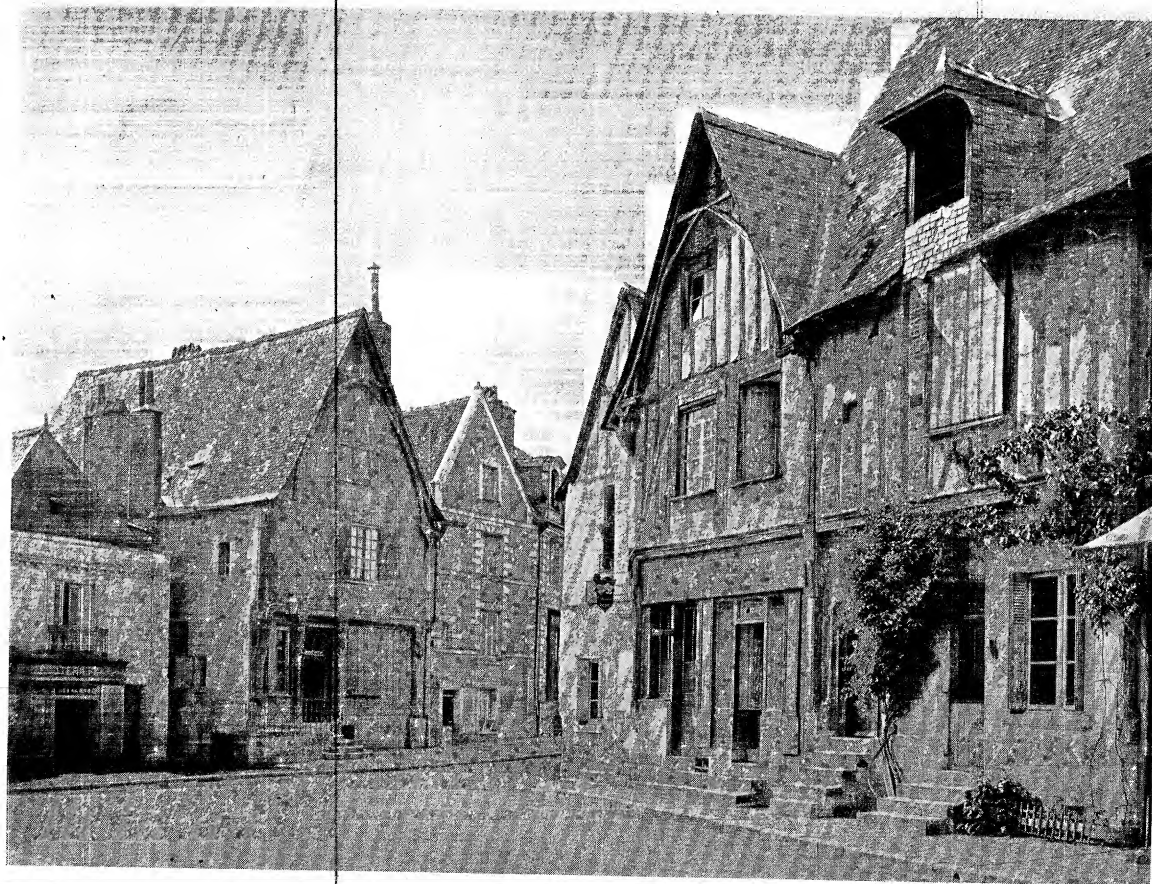
CAUDEBEC-EN-CAUX—OLD HOUSES



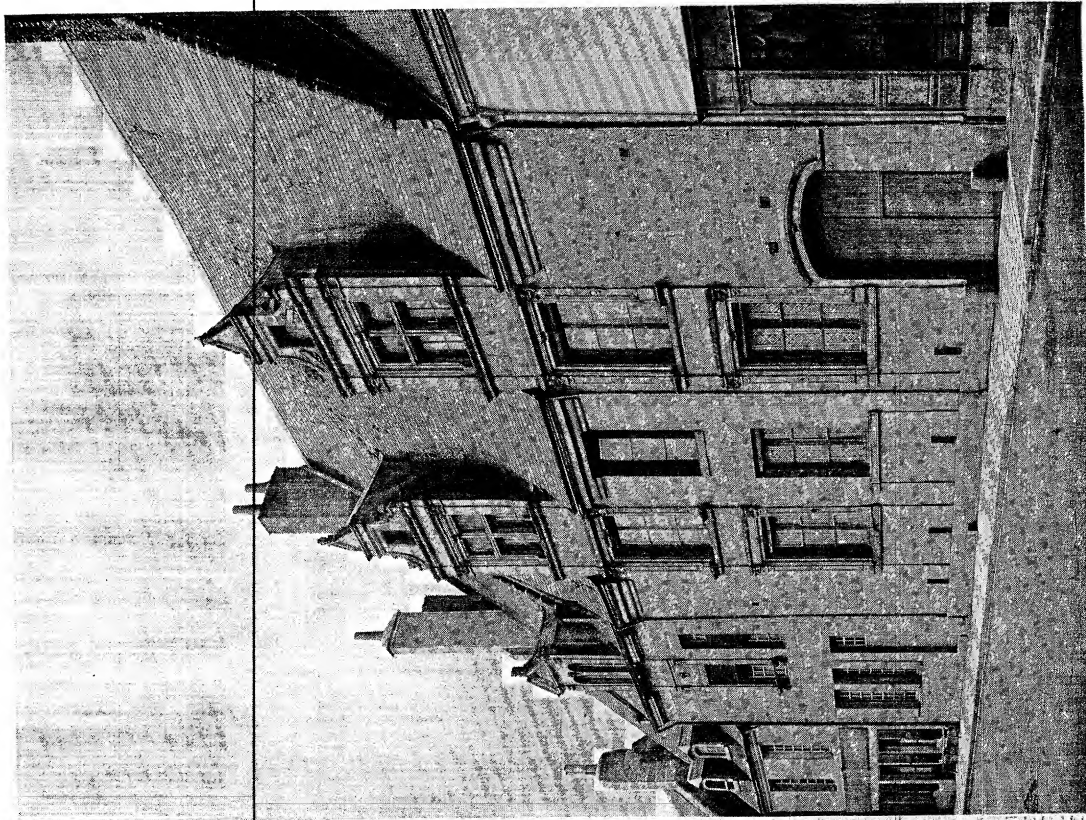
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



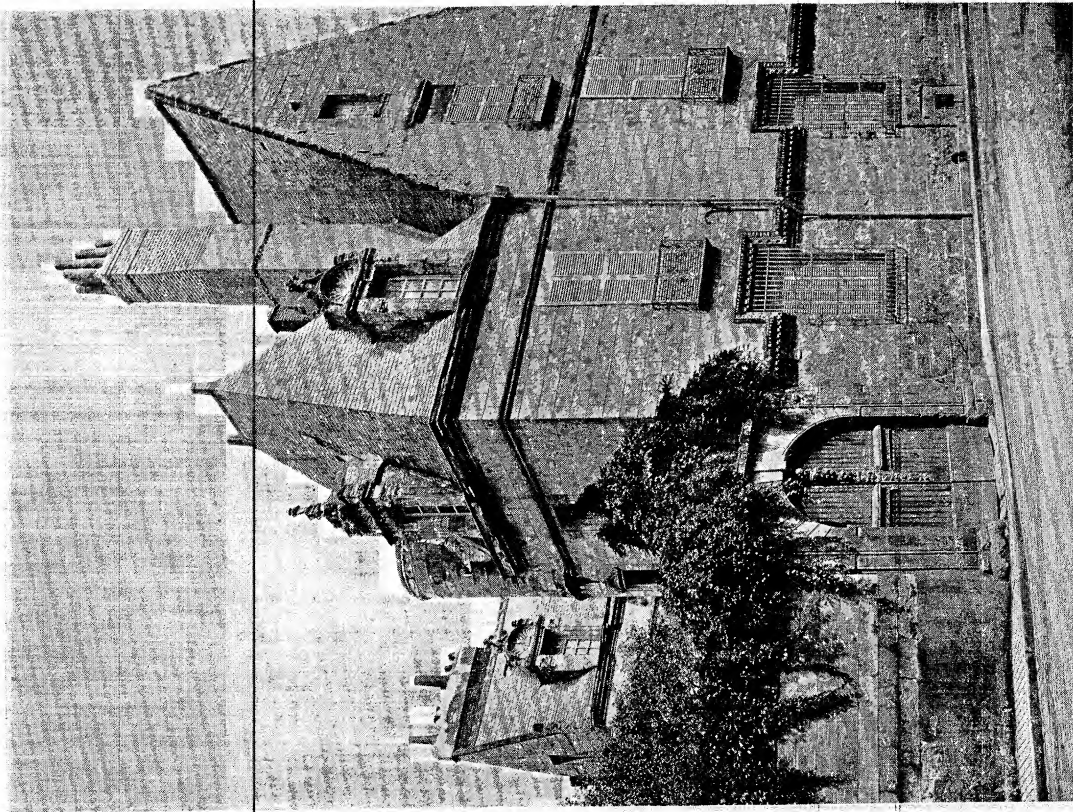
SAINT POL DE LÉON—MAISON CANONIALE



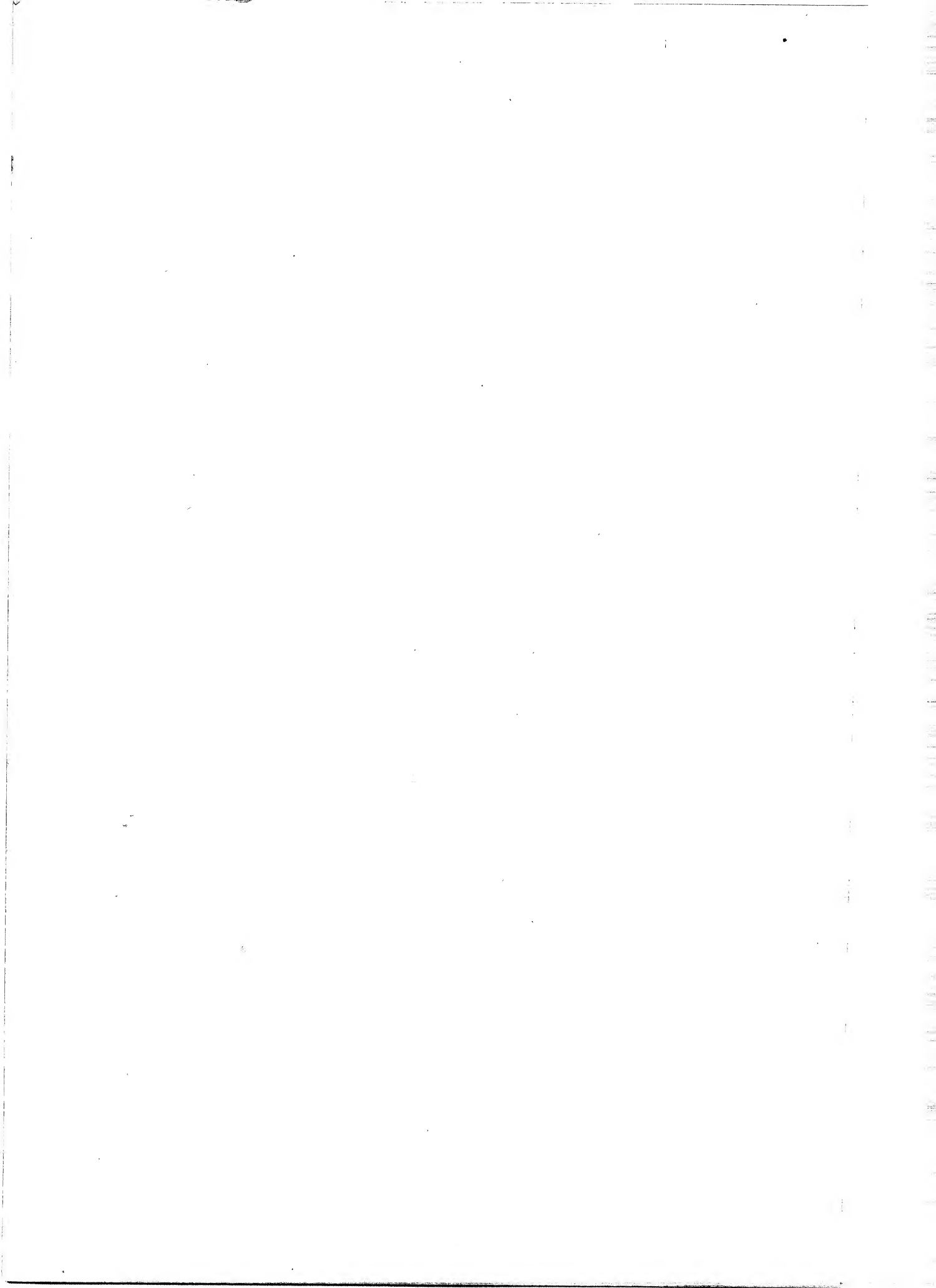
LUYNES—HOUSES ON PLACE DE L'EGLISE

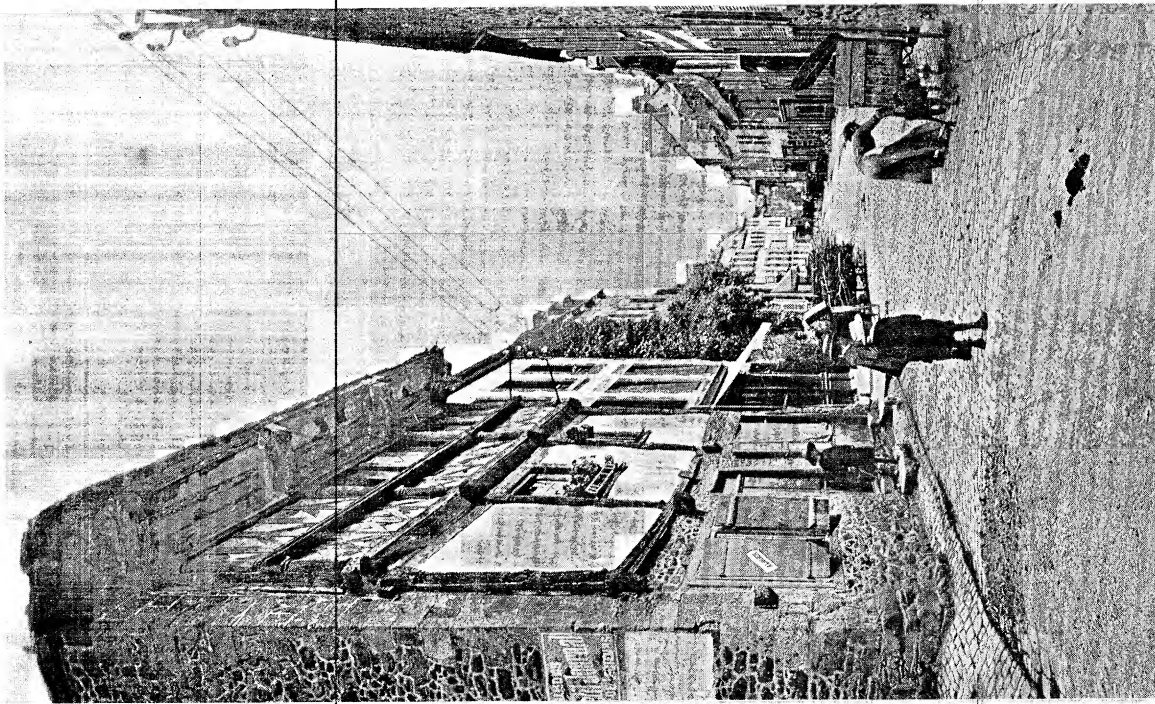


MONTOIRE—HOUSE ON LA GRANDE PLACE

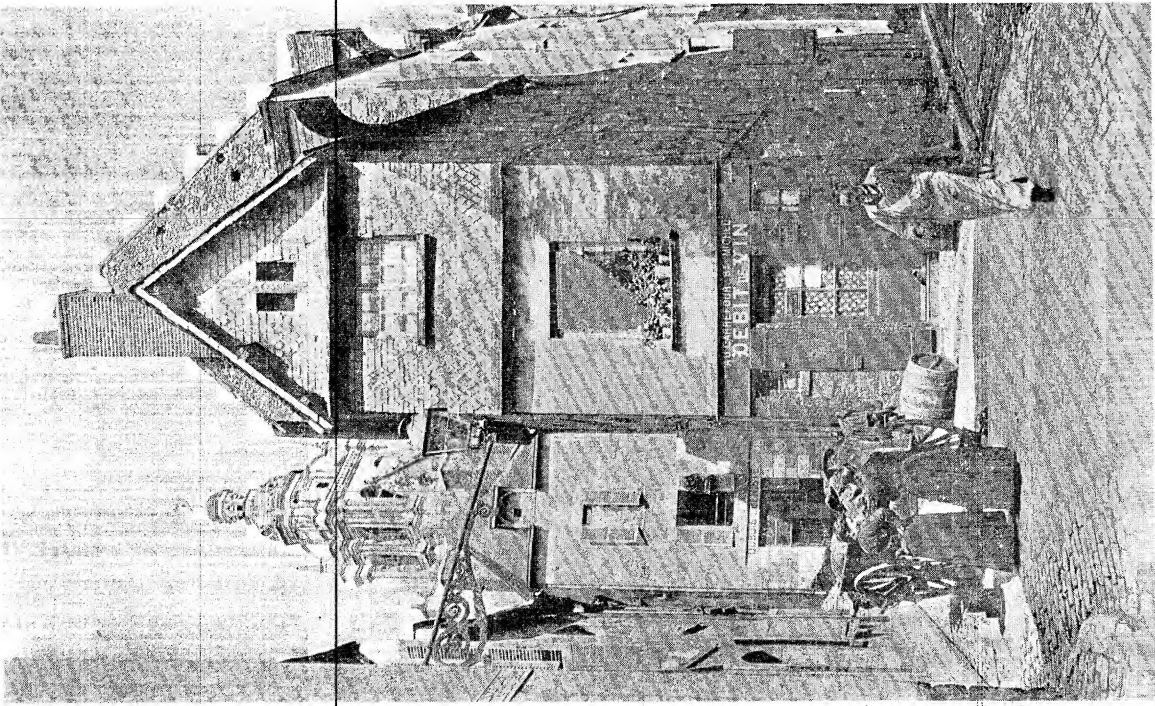


TOURS—HOUSE OF JEAN GALLAND

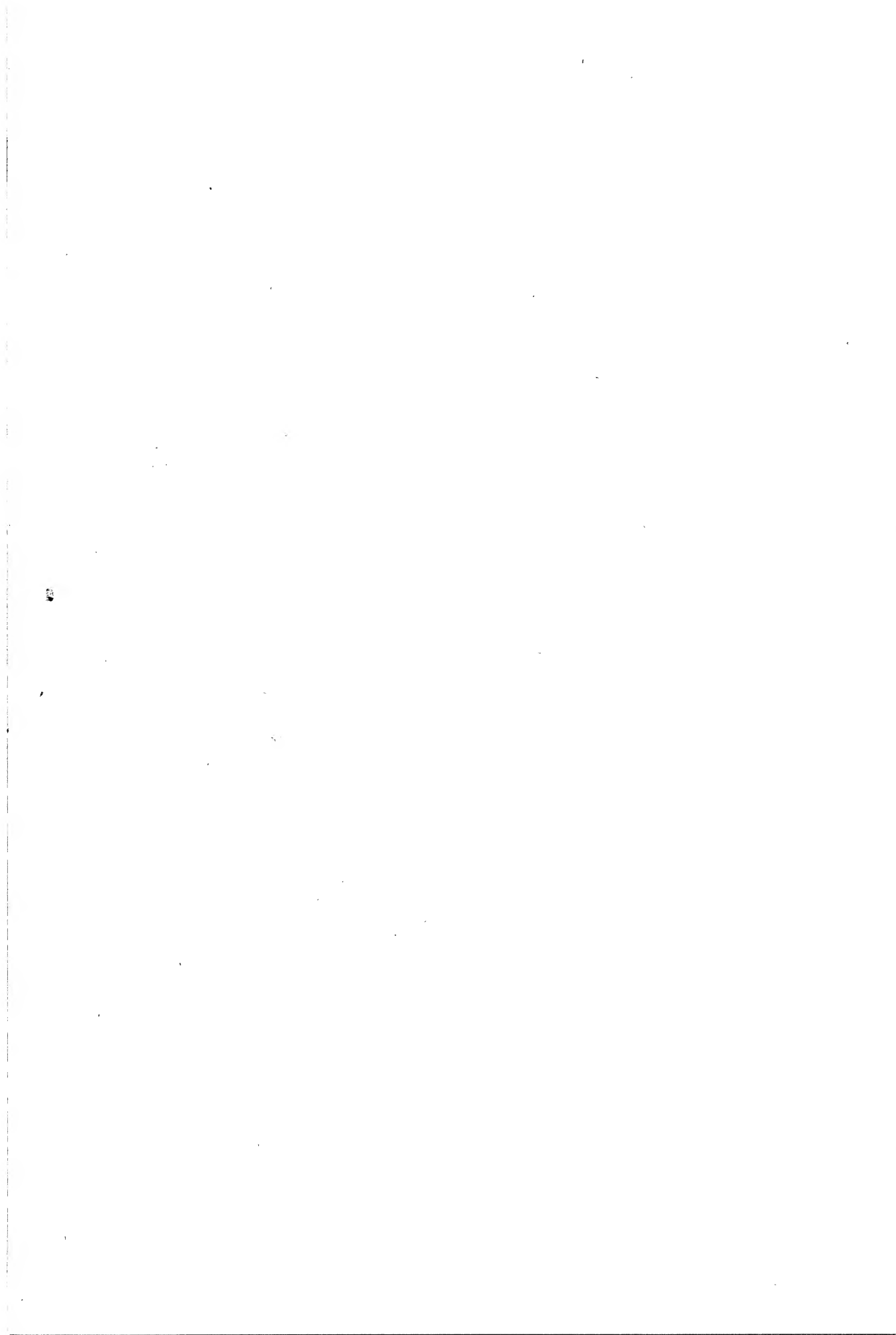


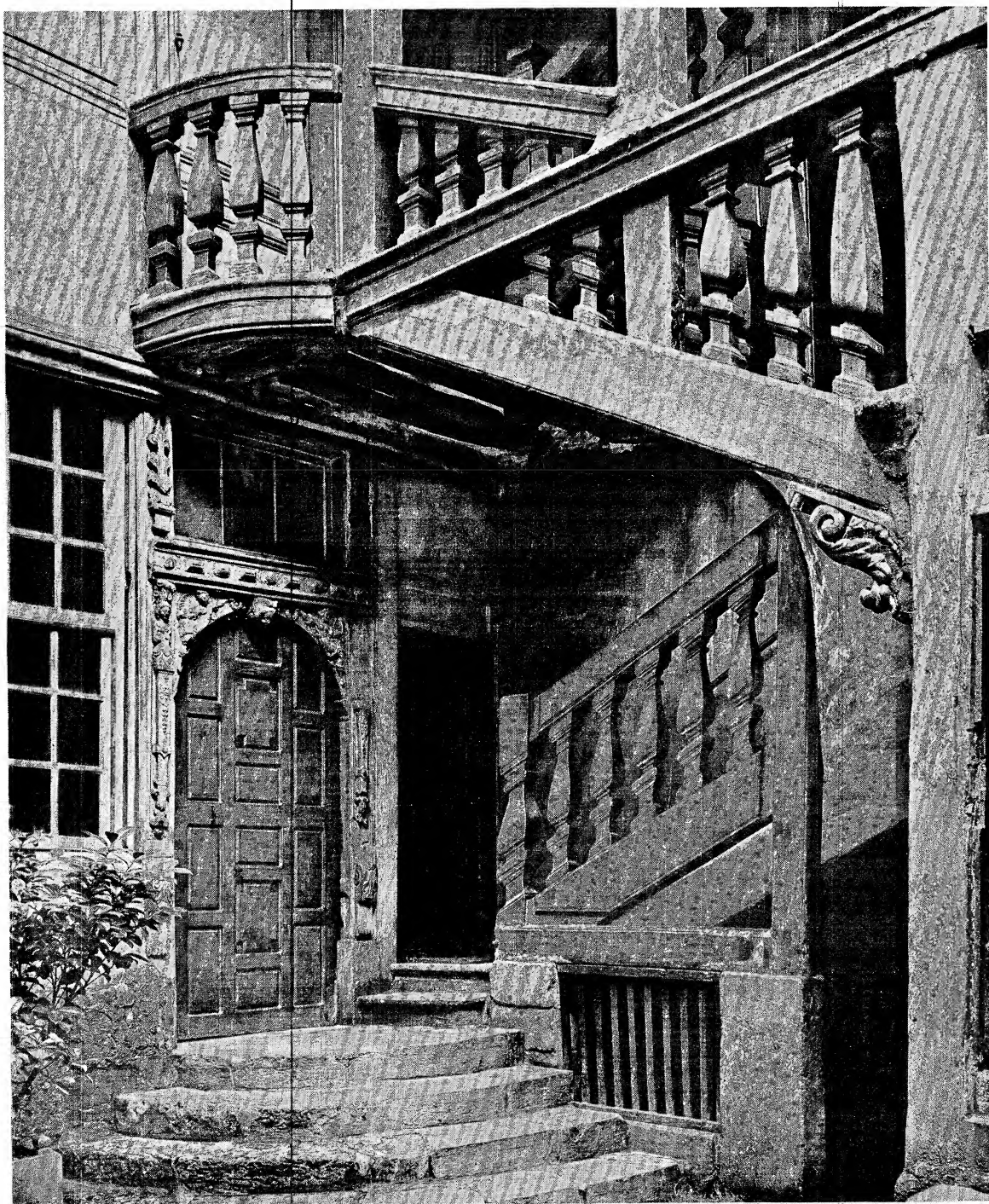


LAMBALLE—OLD HOUSE IN RUE BASSE

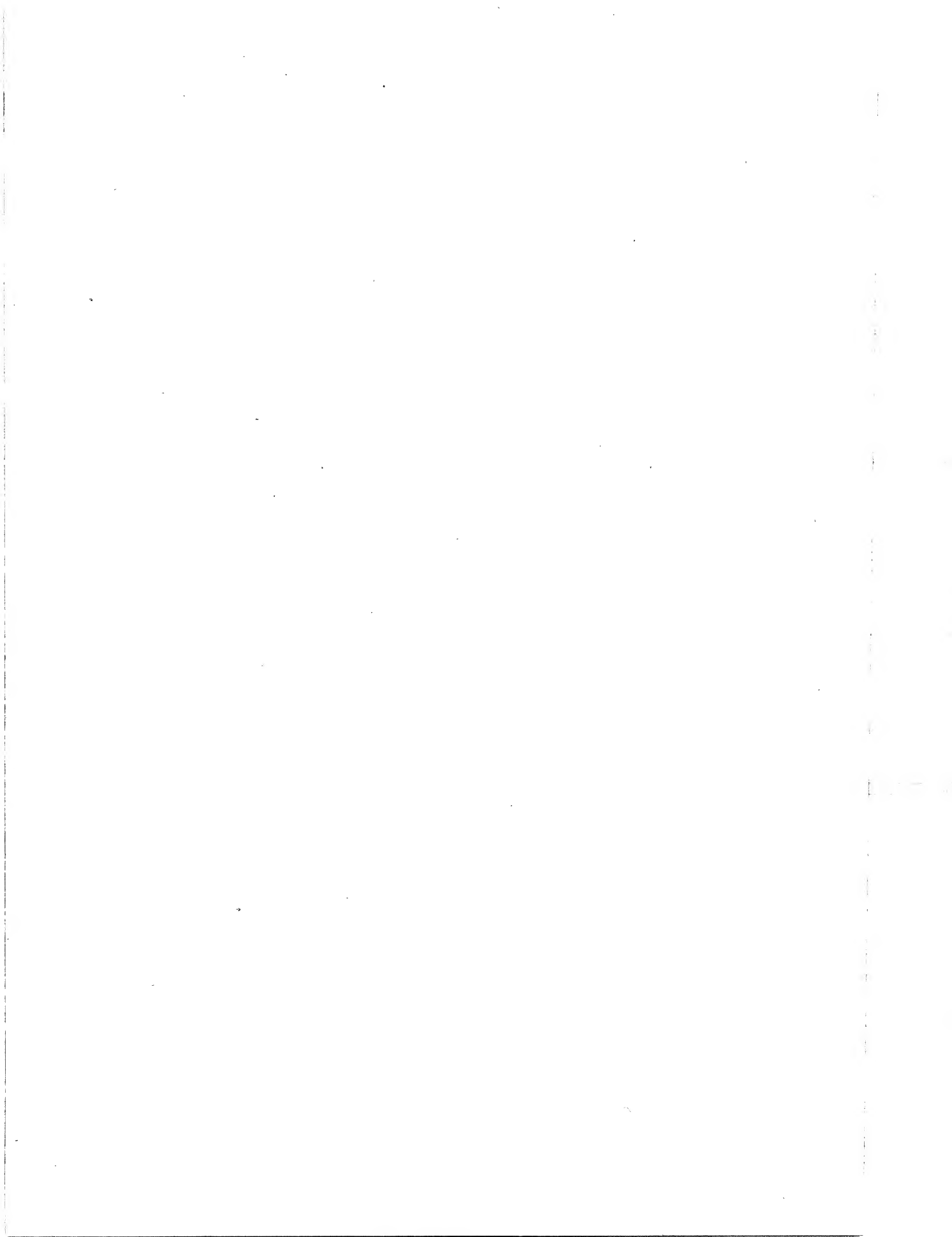


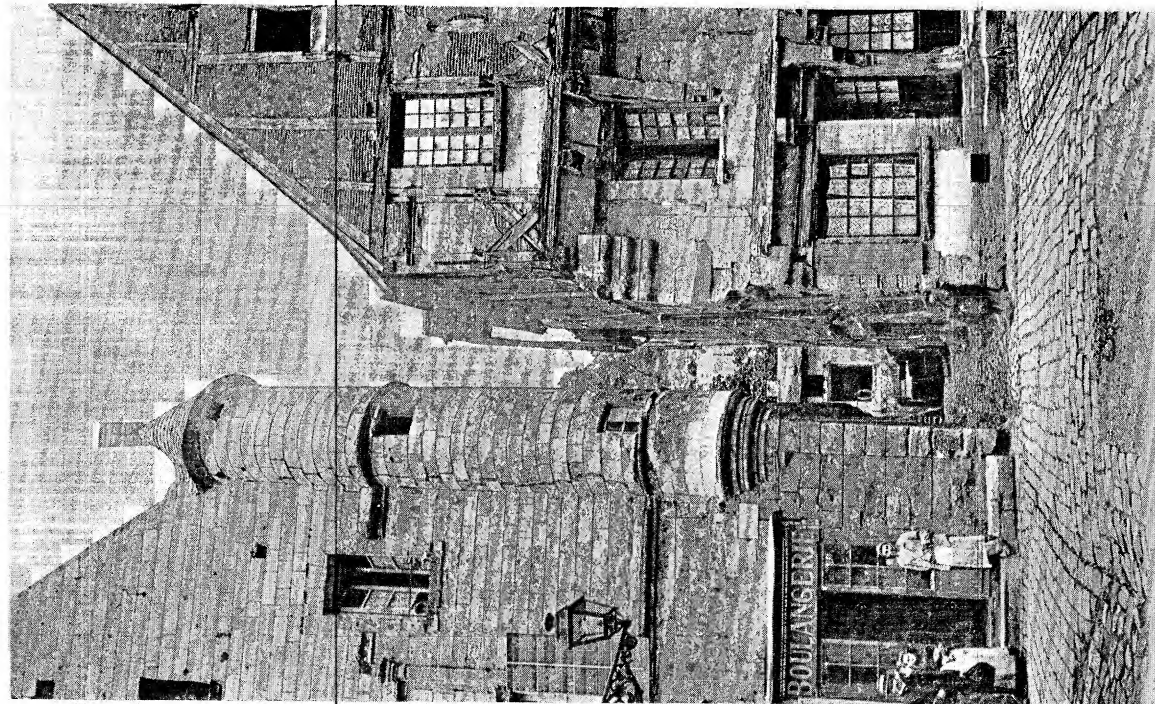
BLOIS—HOUSE OF THE XVI CENTURY



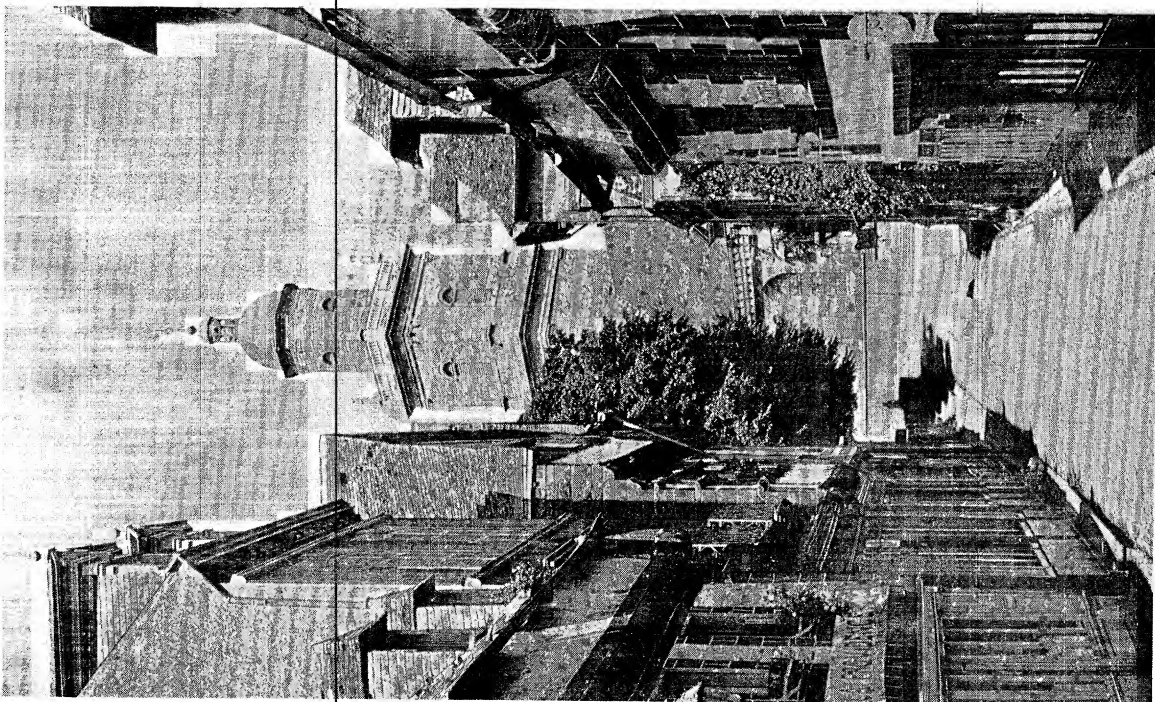


ROUEN—HOUSE, RUE AMPÈRE

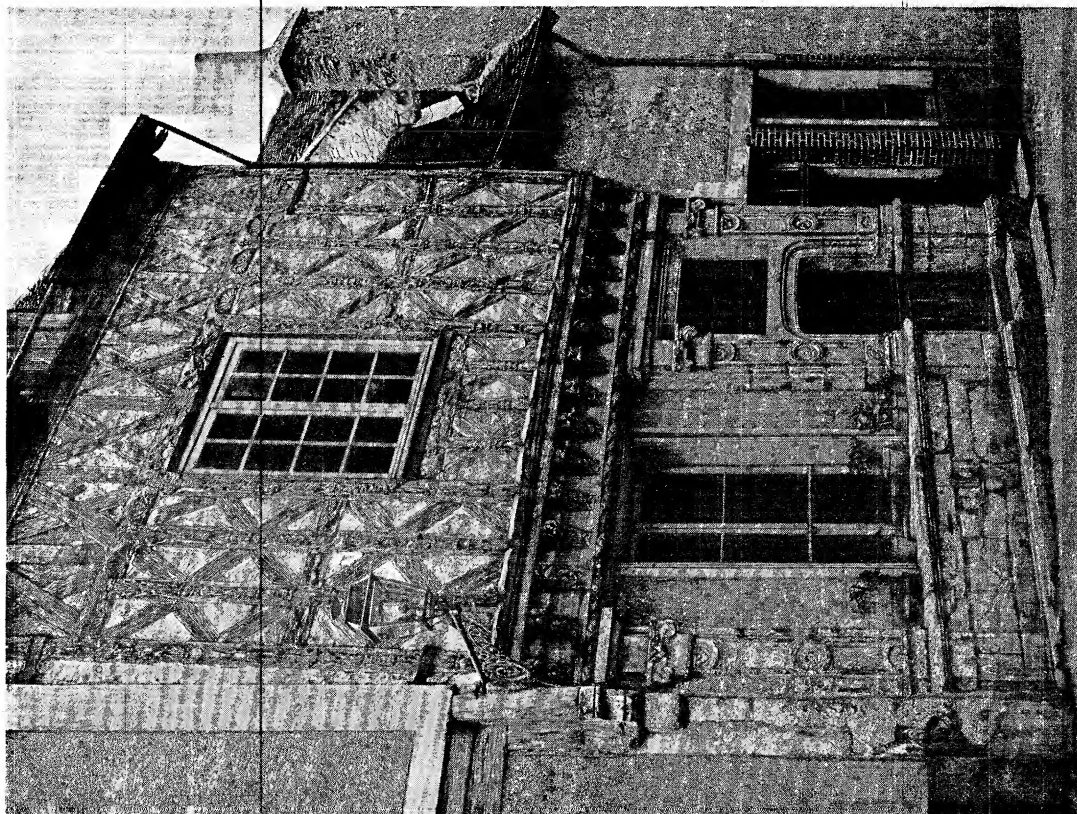




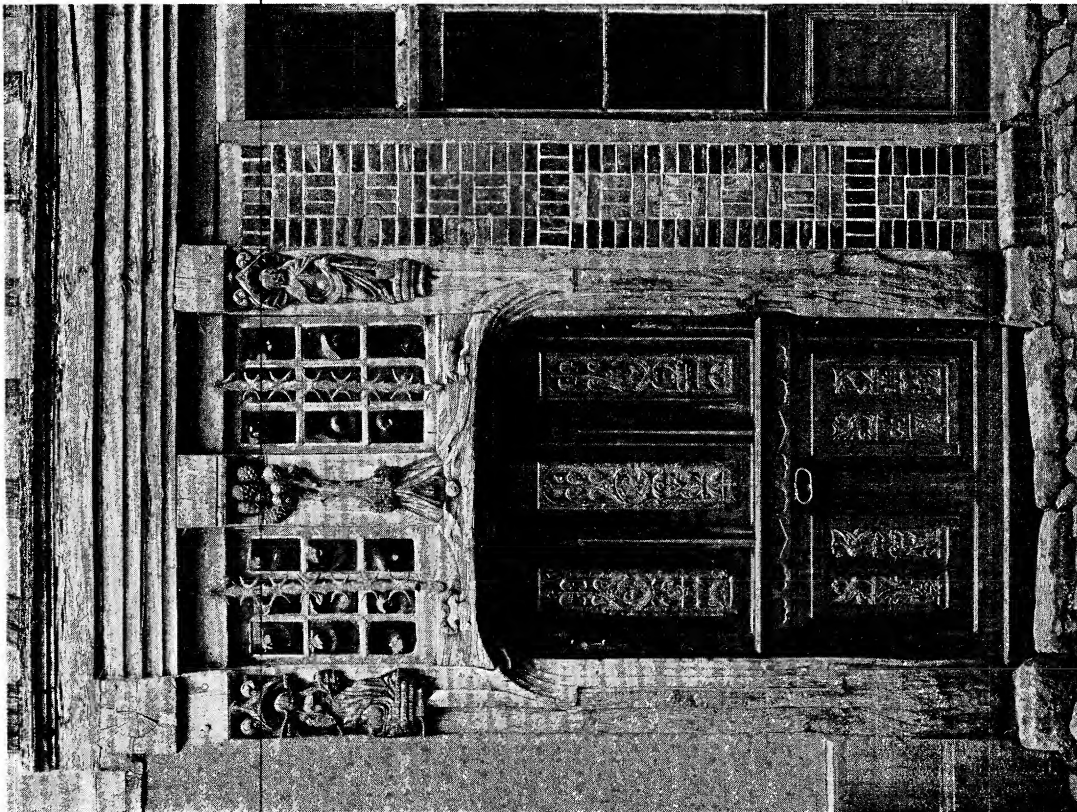
CHINON—OLD HOUSES, RUE VOLTAIRE



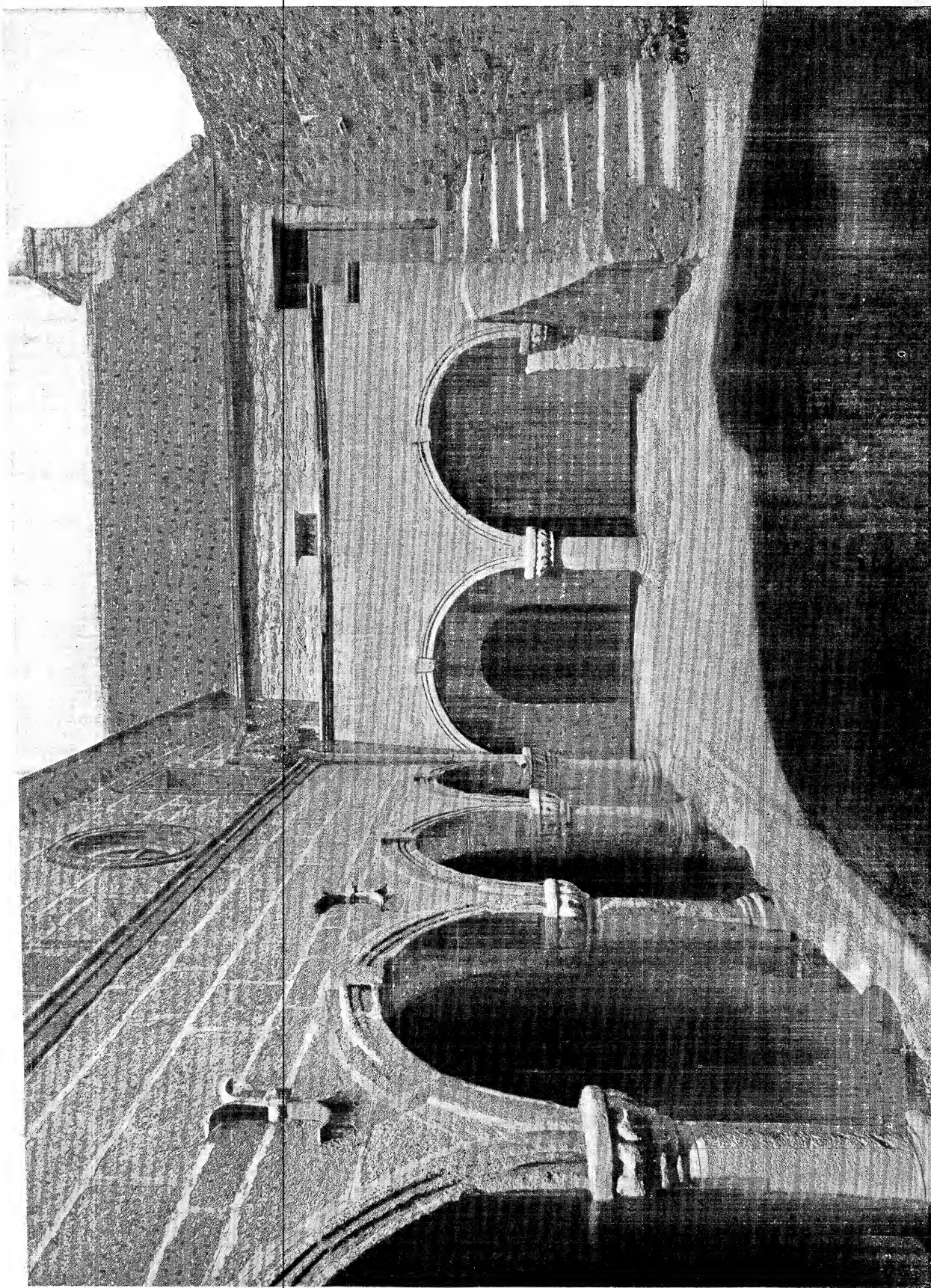
AURAY—RUE AU LAIT



CHATENDUN—HOUSE RUE ST. LUBIN

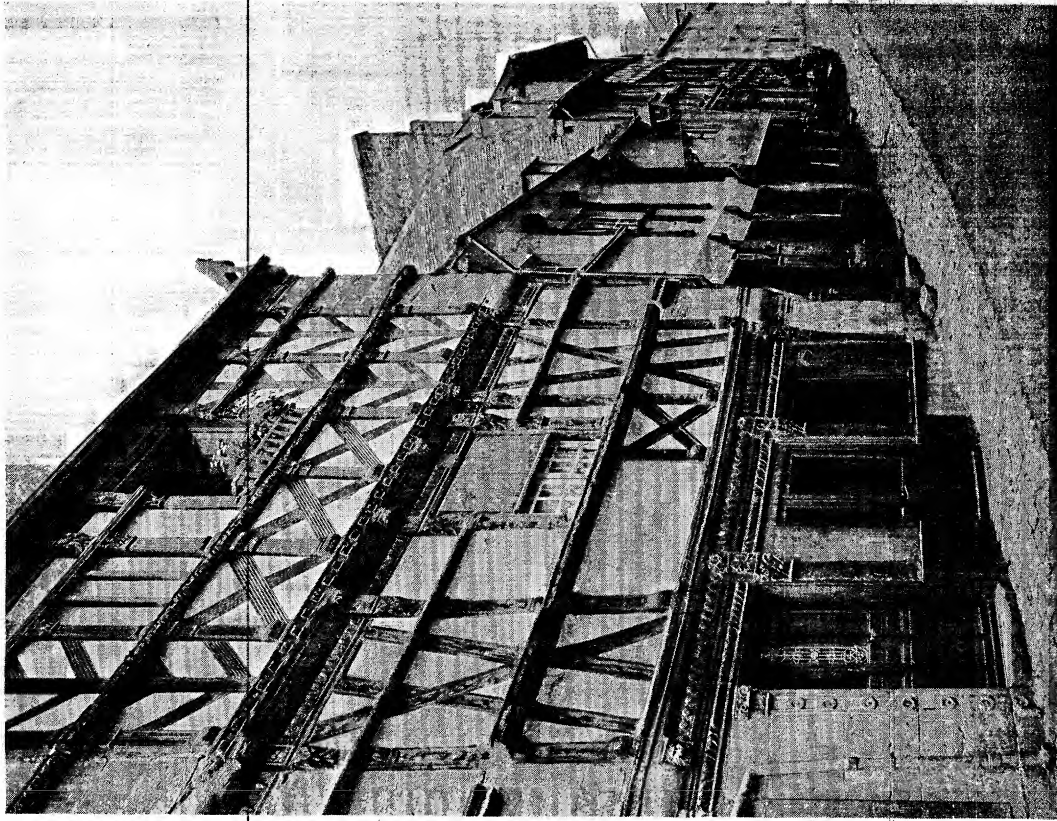


VERNEUIL—HOUSE RUE DES TANNERIES

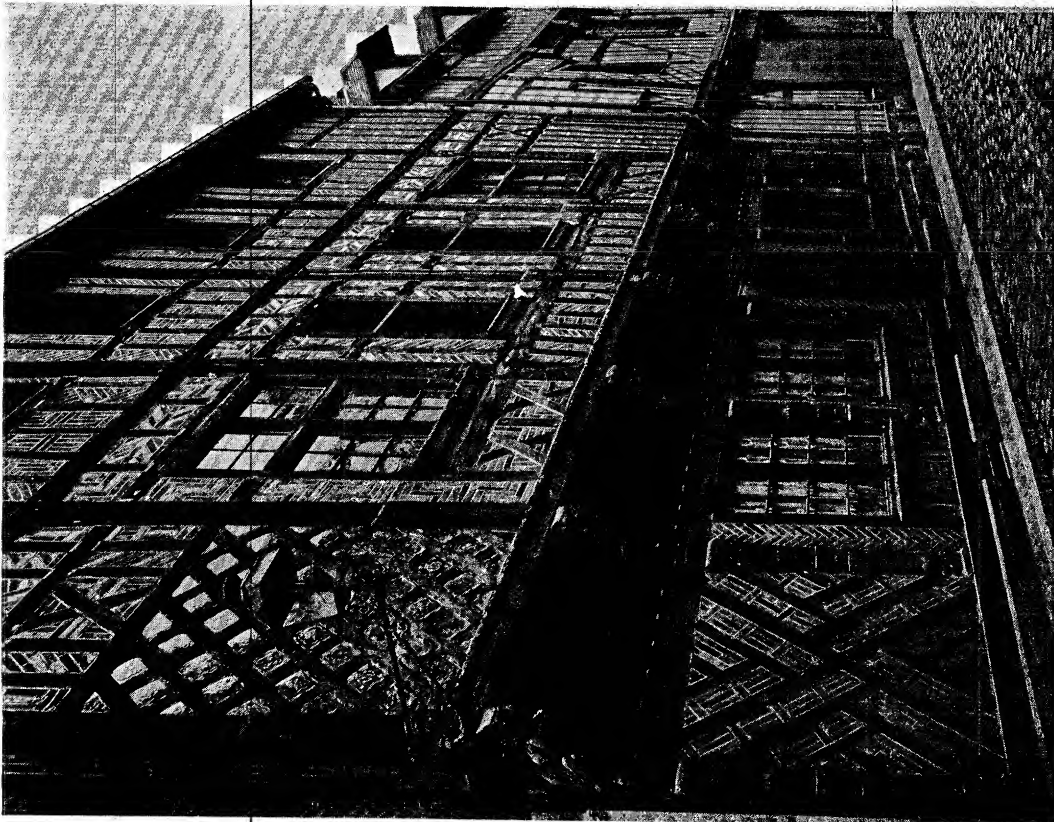


ROSCOFF—HOUSE OF MARIE STUART





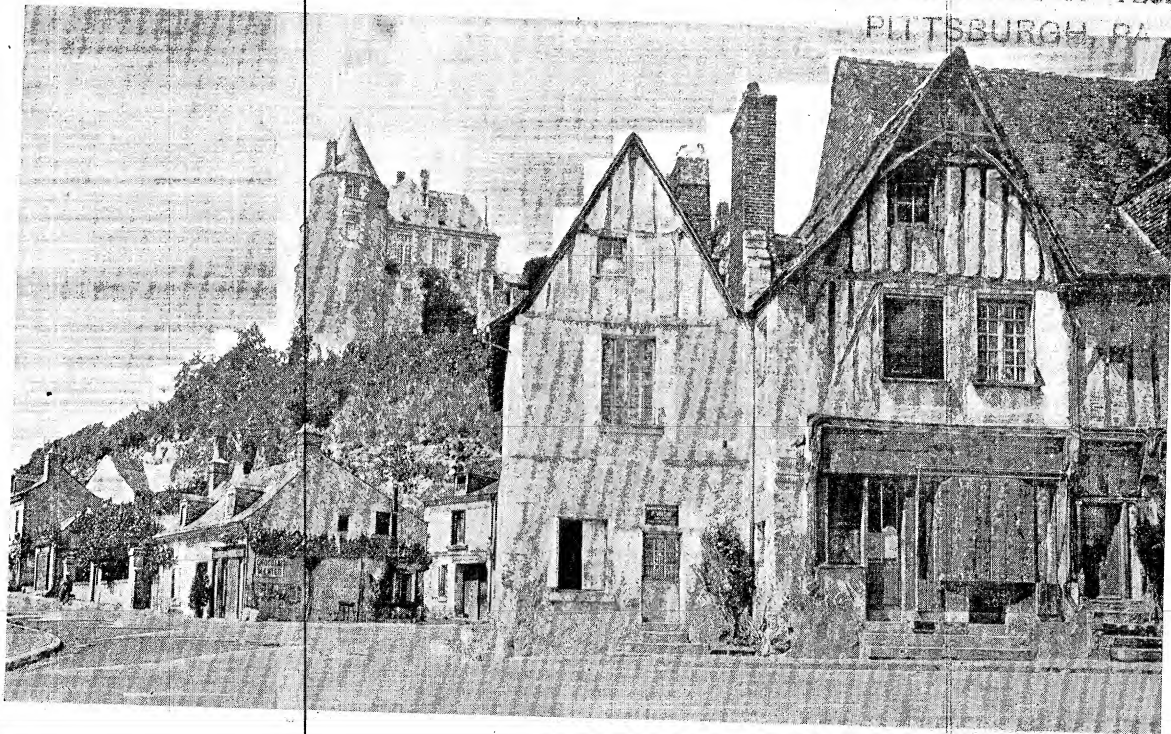
SAINT-BRIEUX—HOUSES, RUE FARDEL



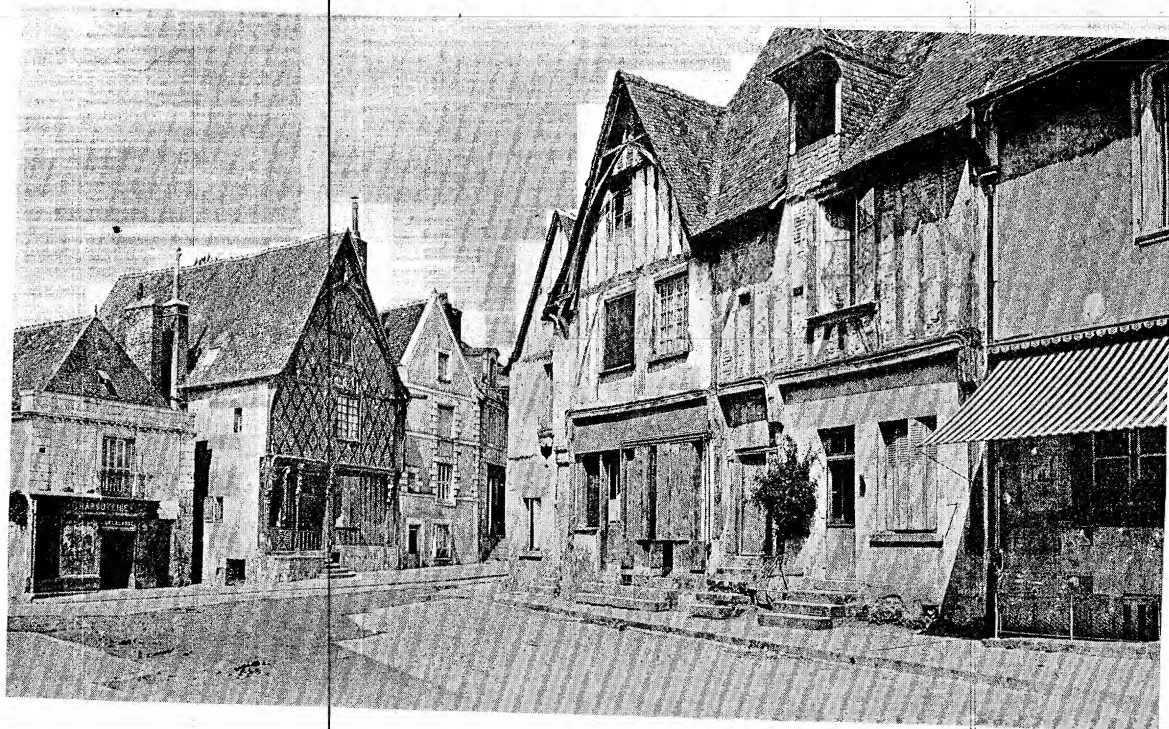
BEAUVAIS—HOUSE IN RUE SAINT LAURENT

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

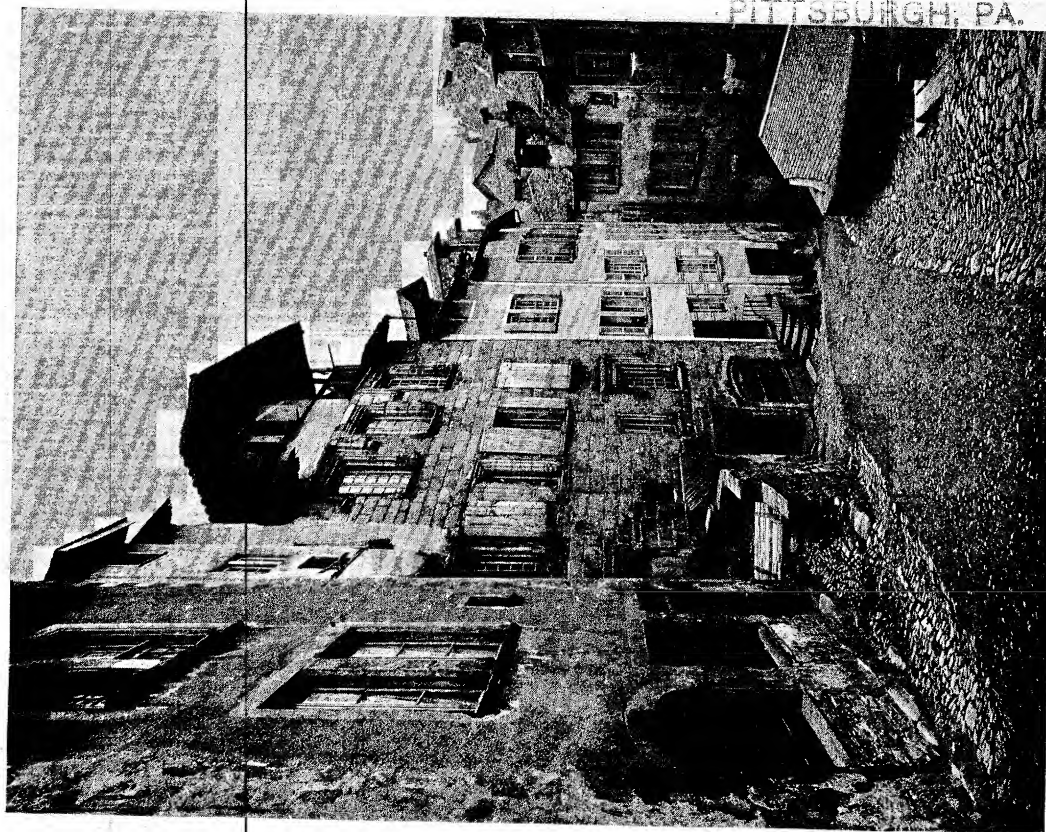
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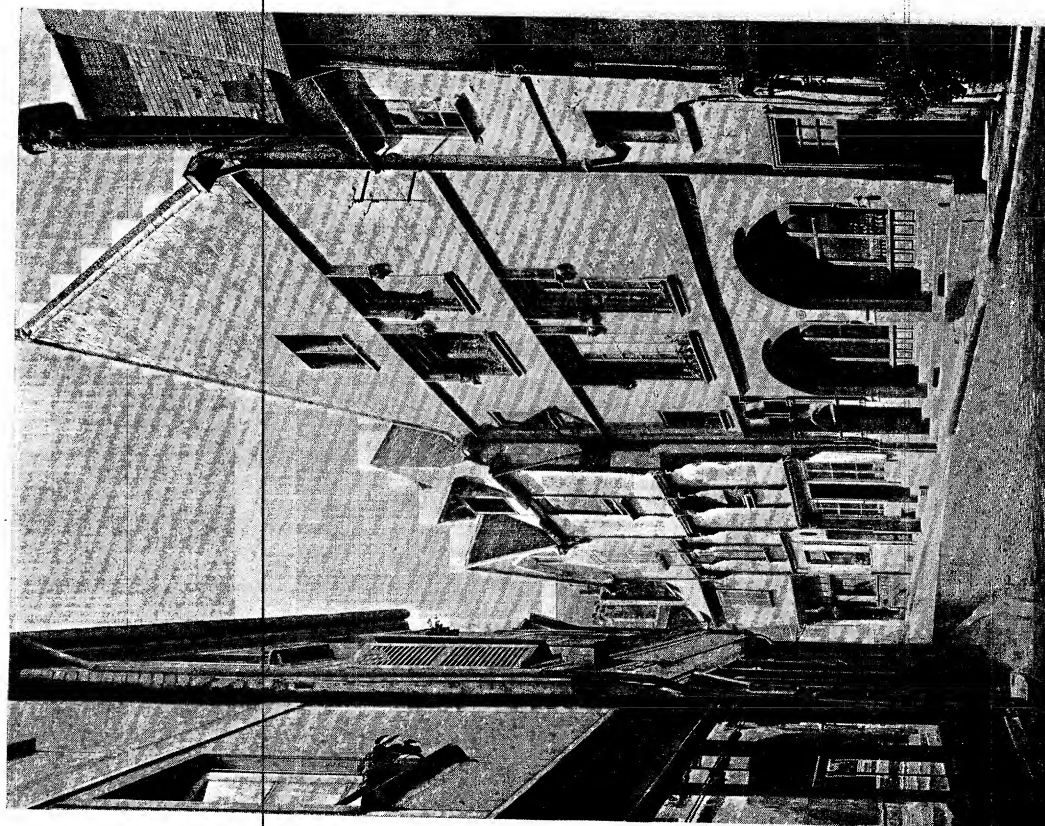
LUYNES (INDRE-ET-LOIRE) VILLAGE AND CHATEAU



LUYNES (INDRE-ET-LOIRE) VILLAGE STREET

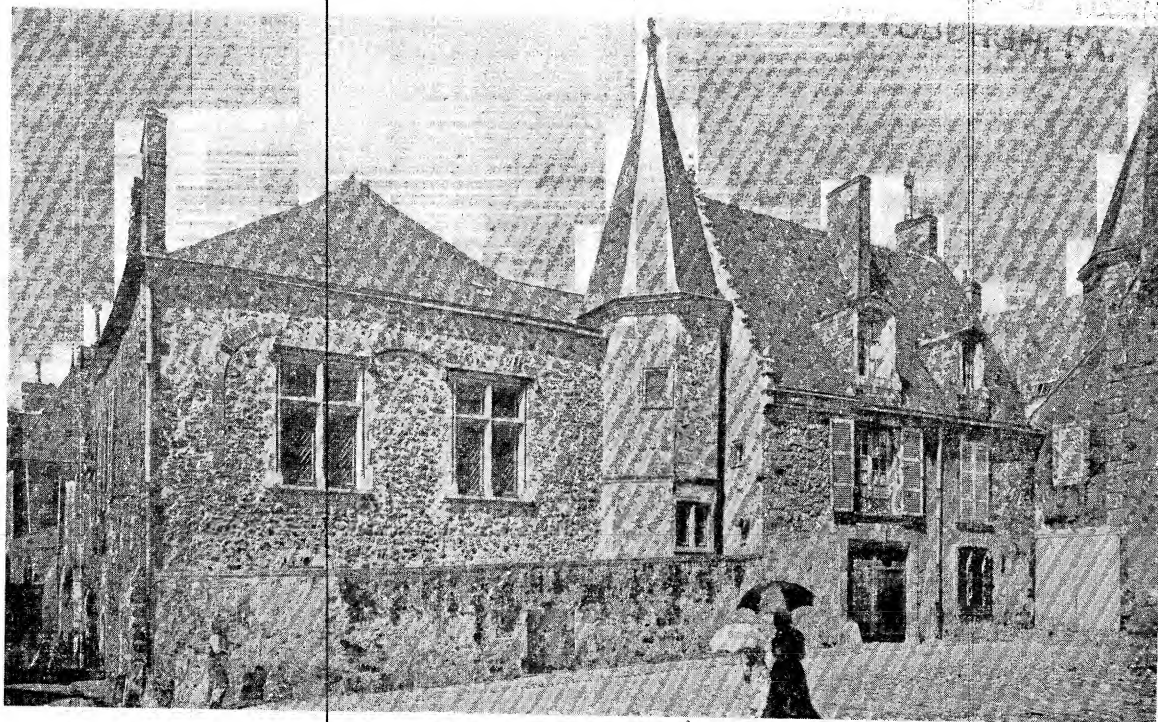


TULLE—RUE D'ALVERGE

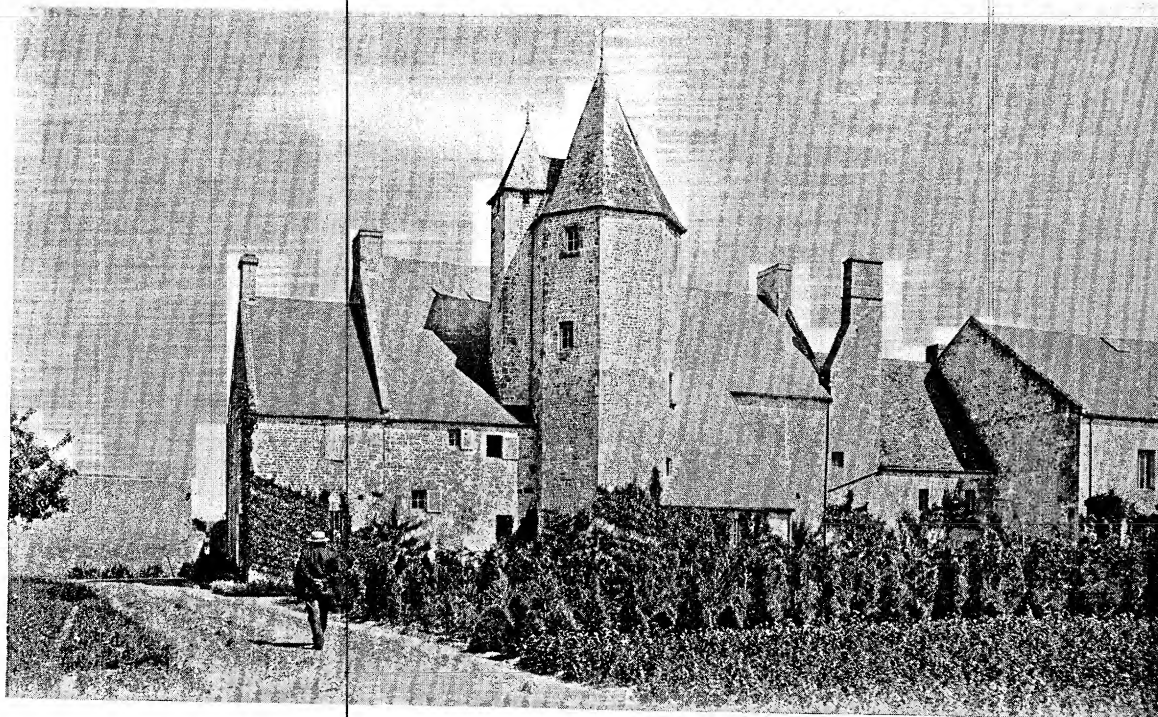


BOURGES—HOUSE OF GUILLAUME PELVOYSIN

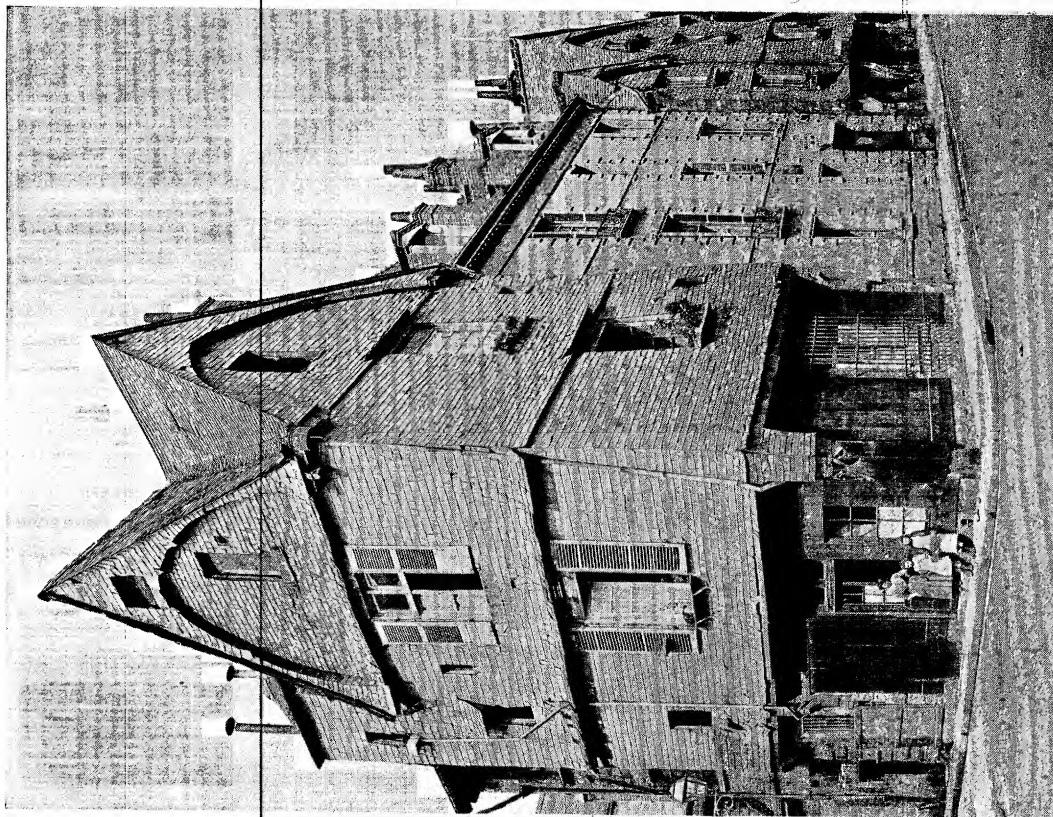
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



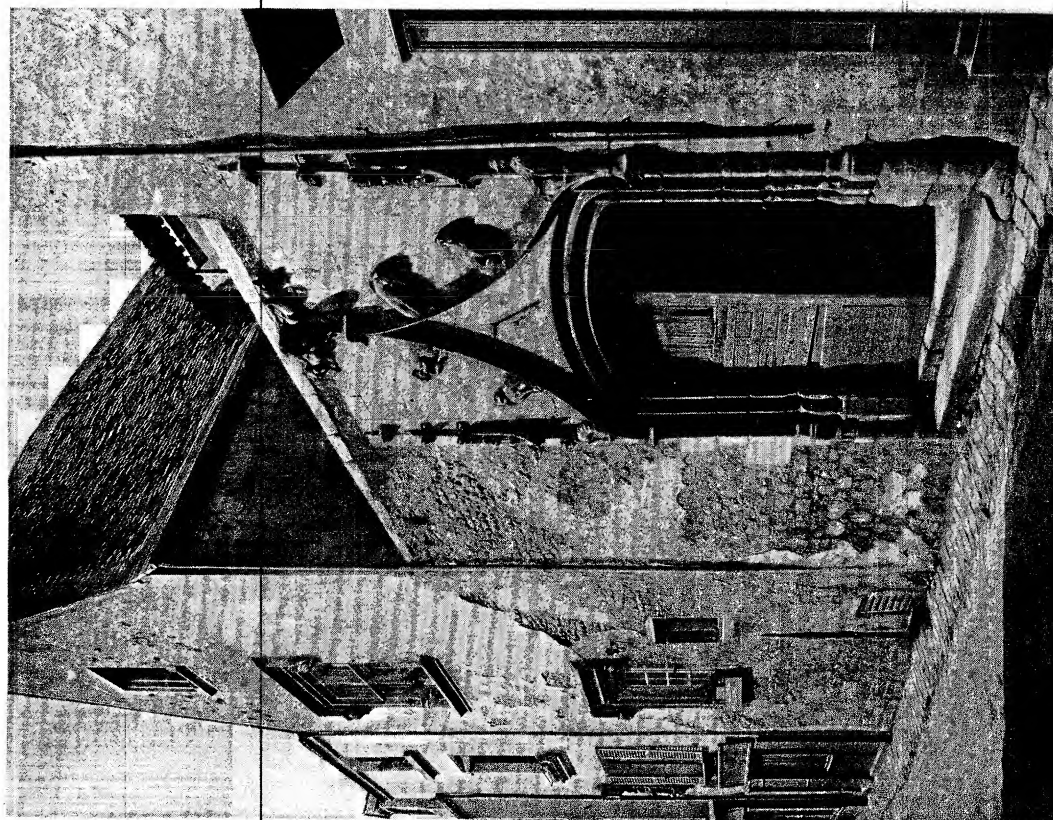
LE MANS—MAISON SCARRON



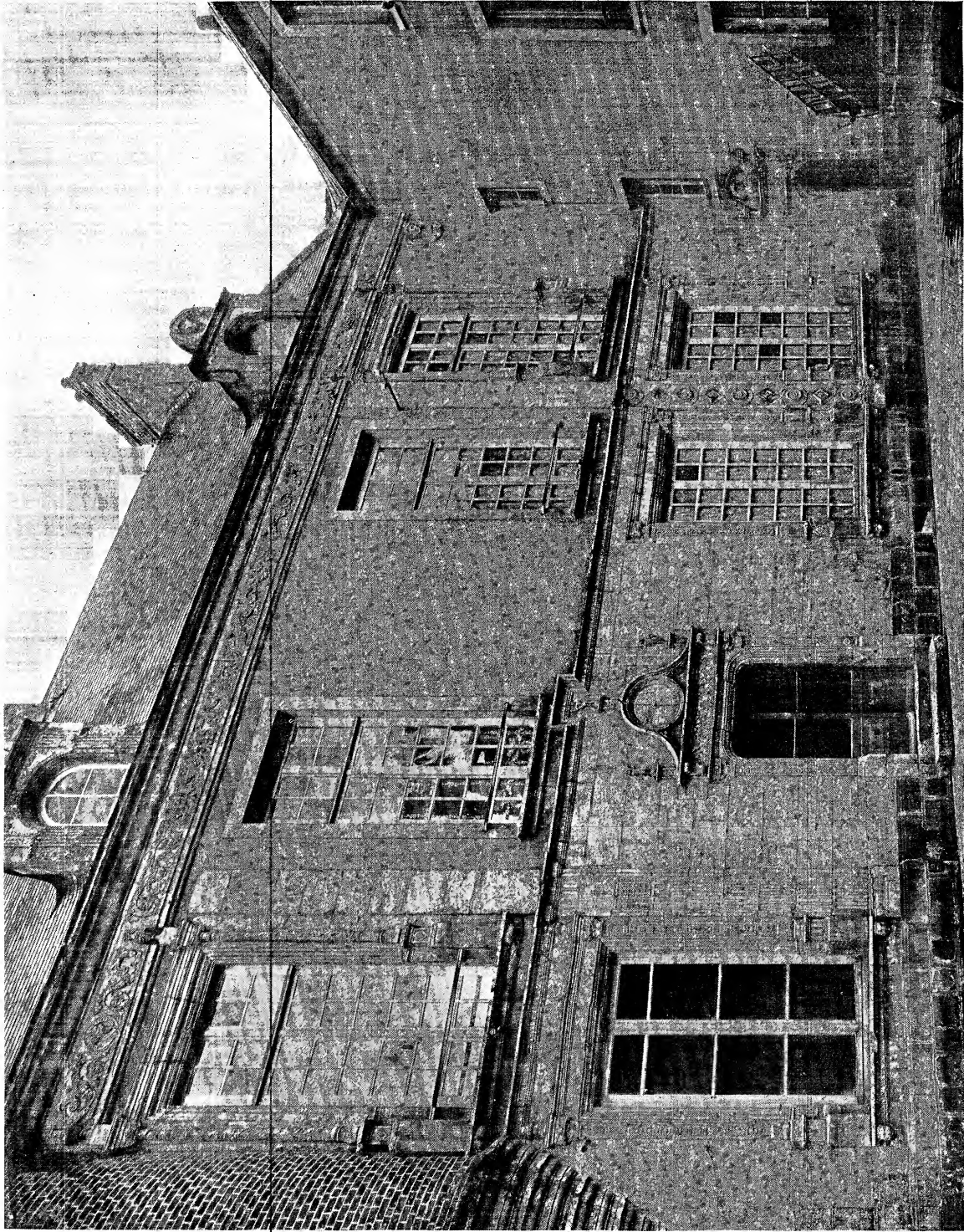
USSY (CALVADOS)—THE MANOR



TOURS—HOUSES ON PLACE FOIRE-LE-ROI



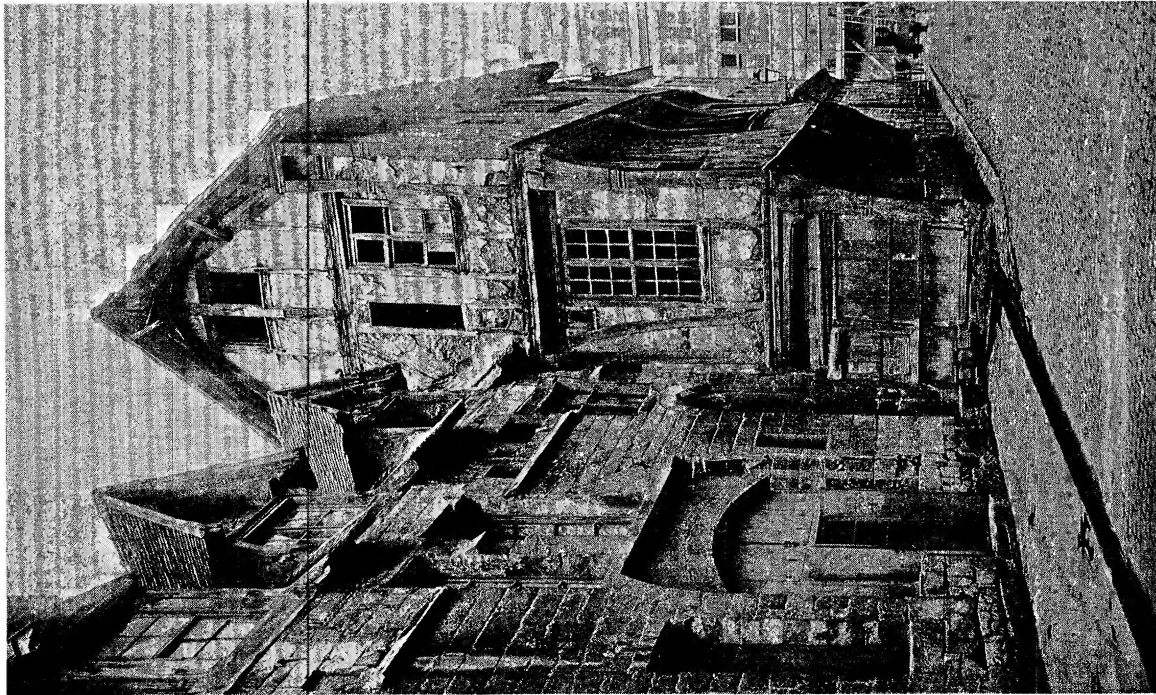
POITIERS—LOIS DE LA GRANDE BARRE



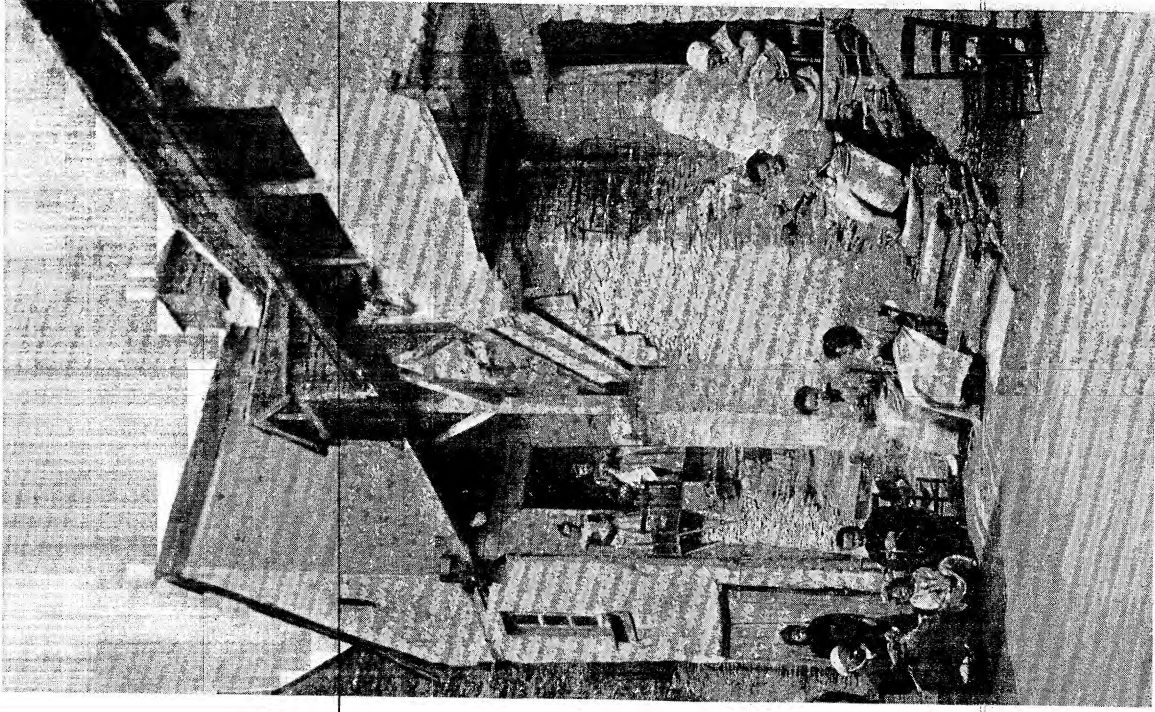
ETAMPES—HOUSE OF ANNE DE PISSELEU



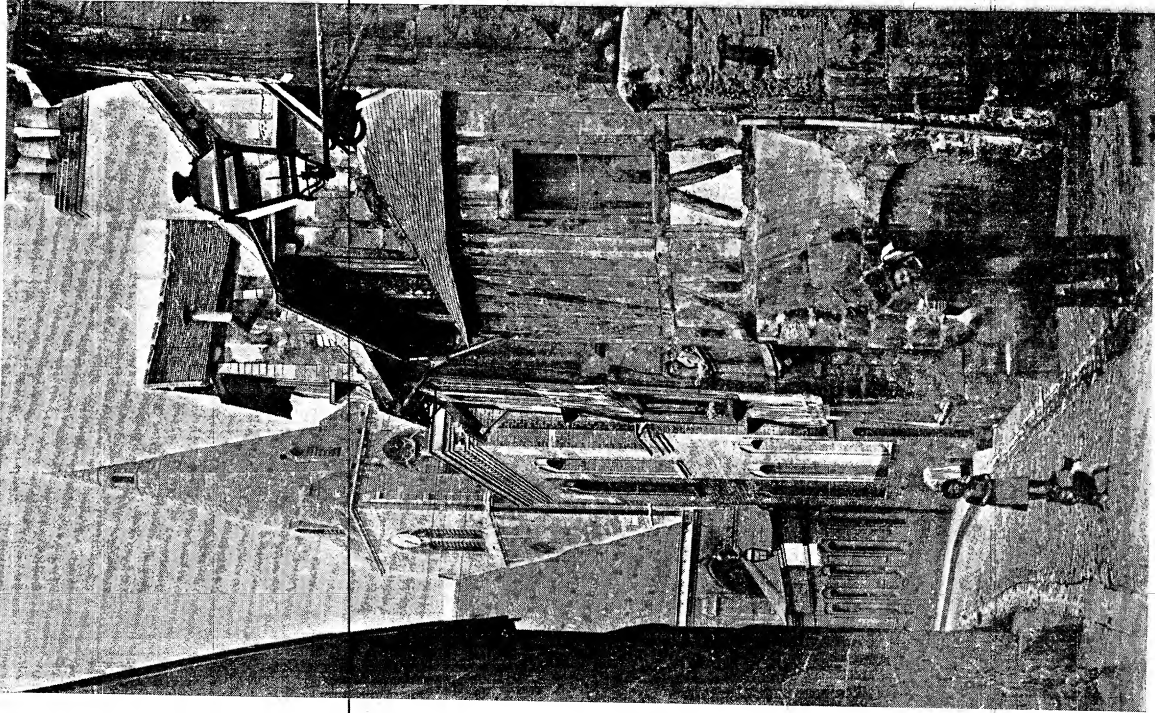
SAUMUR—OLD HOUSES, RUE DACIER



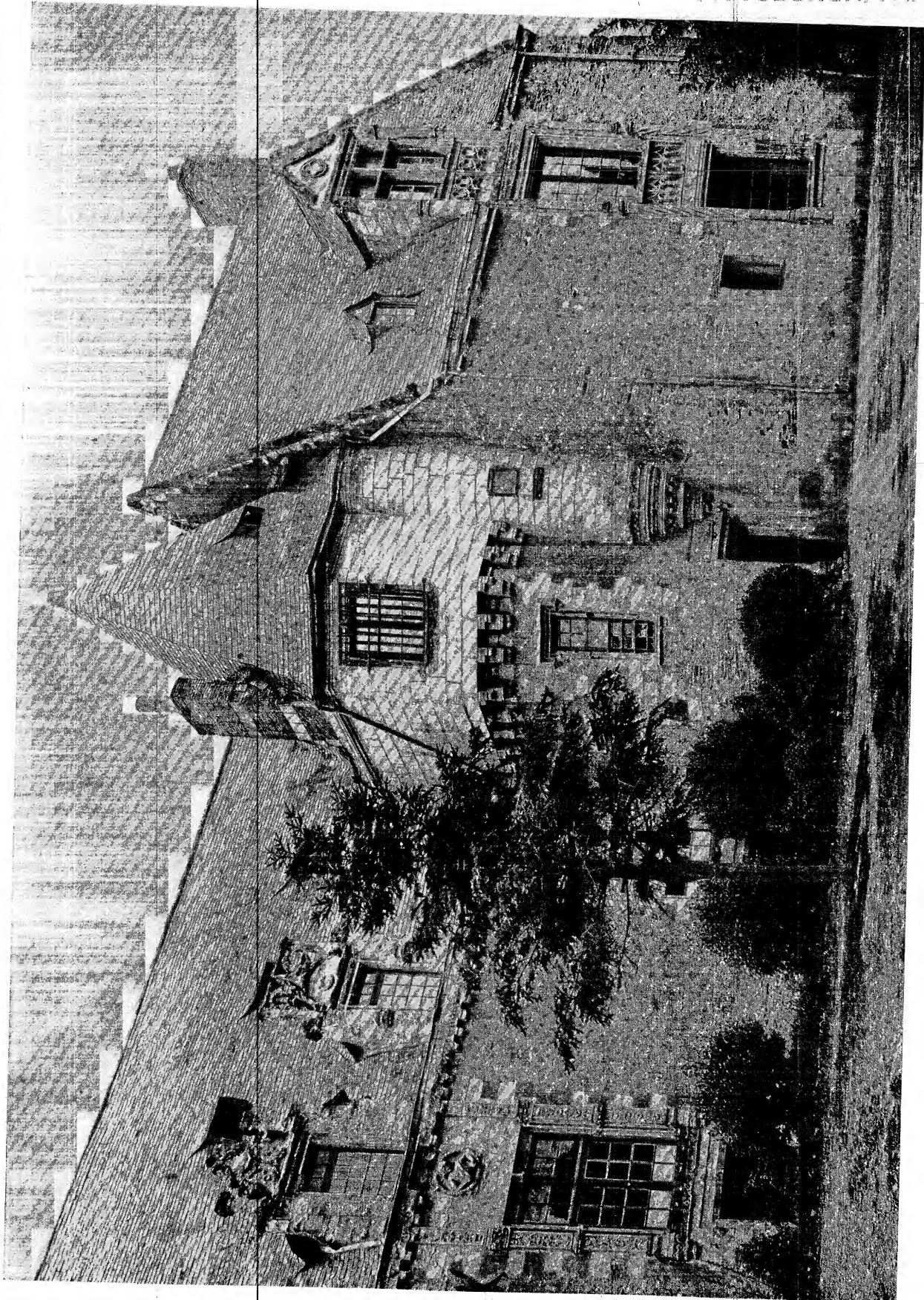
ROUEN—HOUSE OF THE XV CENTURY



VITRÉ—OLD HOUSES, RUE PUIITS-PESÉ



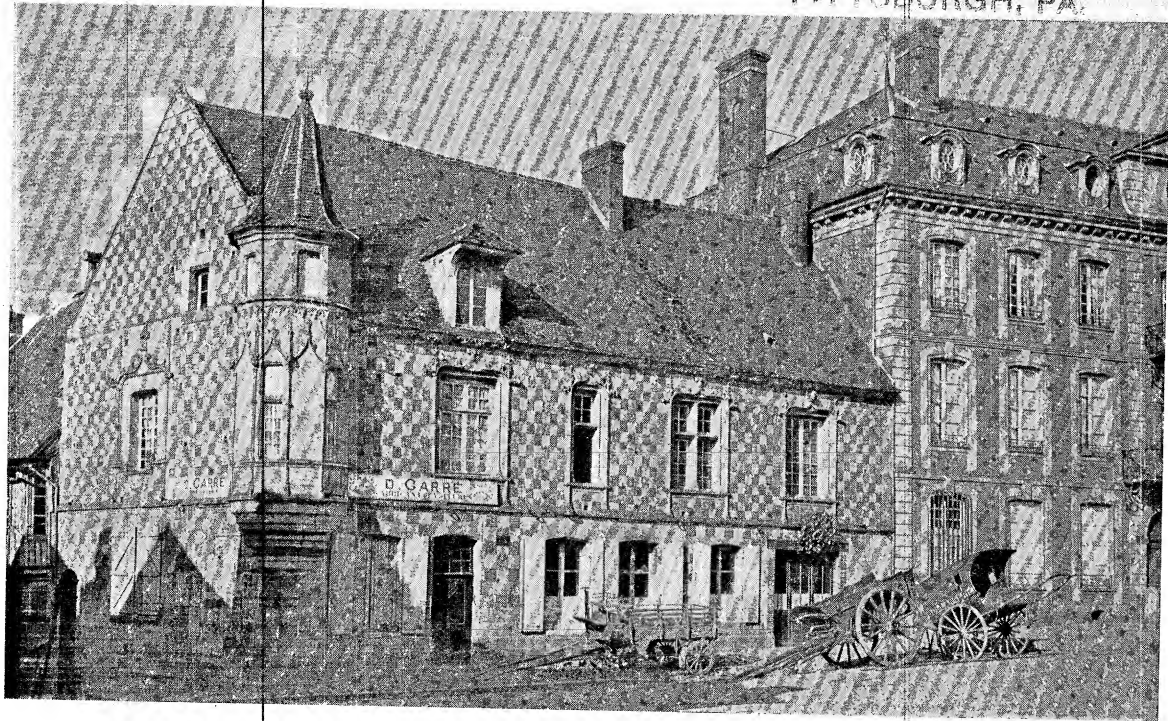
ROUEN—RUE DES MATELAS



ANGERS—MAISON DE LA VOÛTE
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FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

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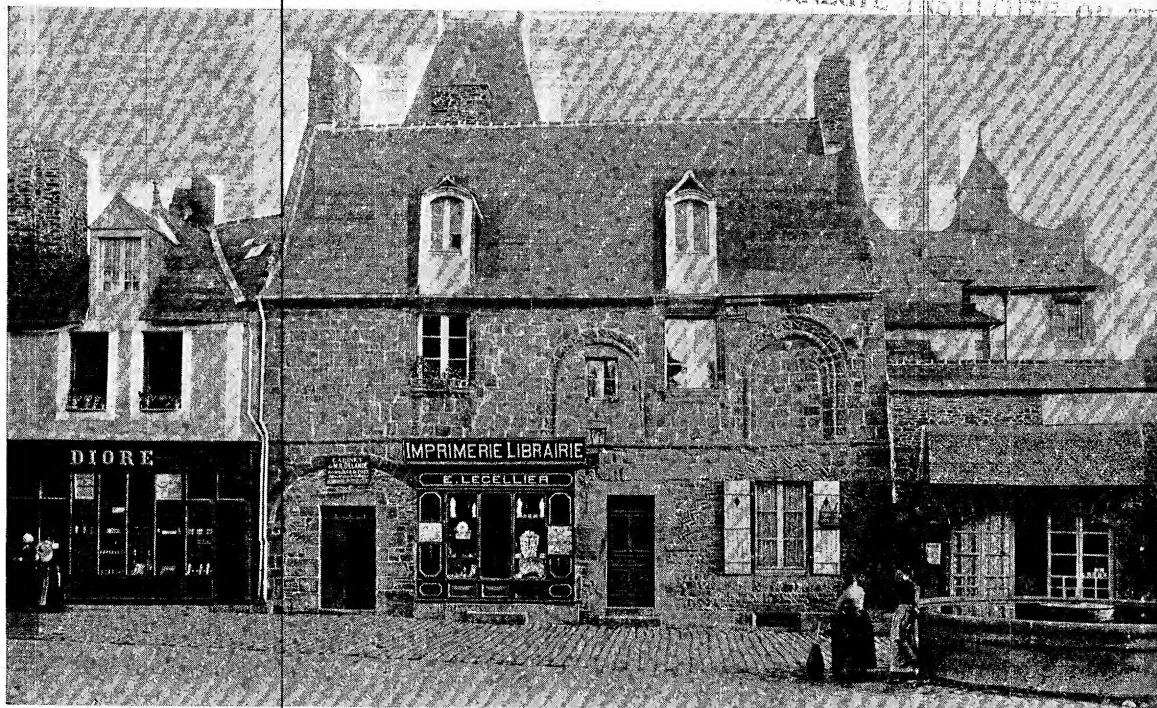


VERNEUIL—OLD HOUSE IN RUE DU CANON

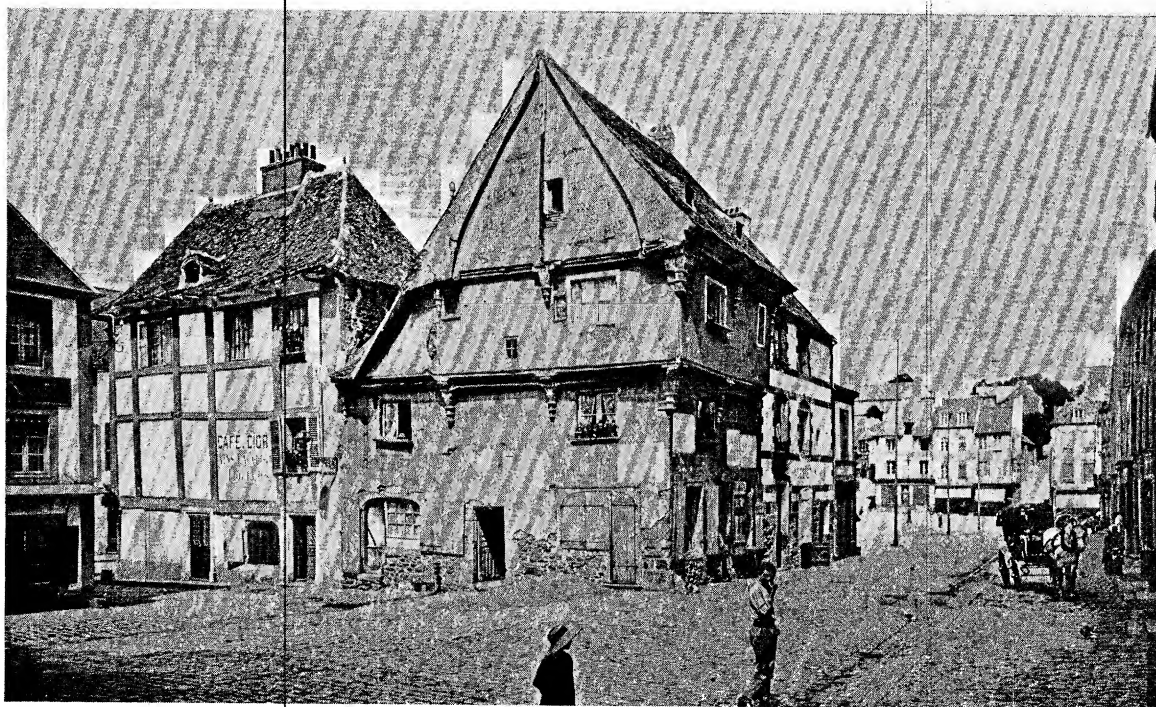


PAIMPOL—ANCIENT ABBEY OF BEAUPORT

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



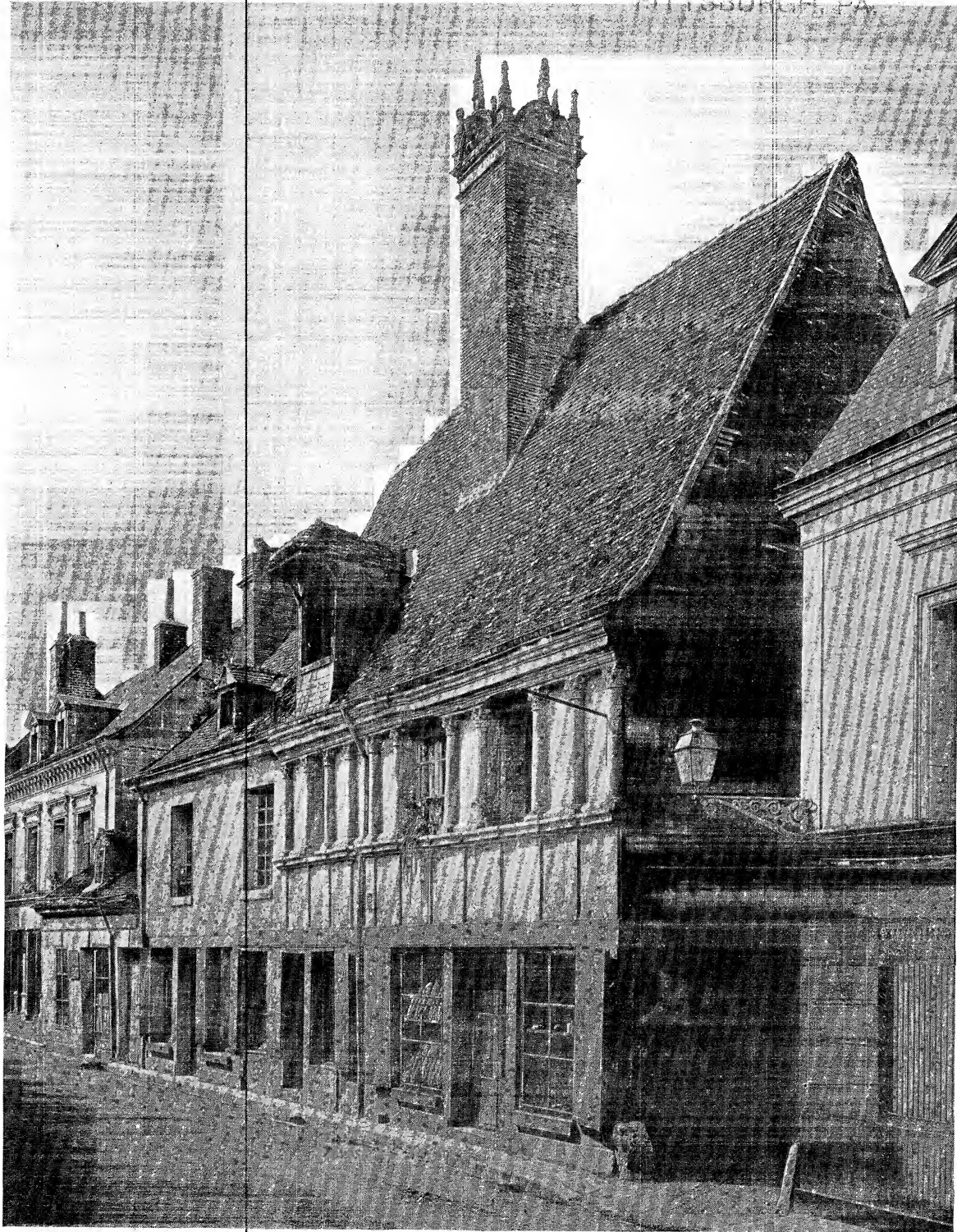
DOL—MAISONS DES PLAIDS, XV CENTURY



LAMBALLE—HOUSES OF THE XVI CENTURY

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MONTOIRE—MAISON FAUBOURG SAINT OUSTRILLE

